San Francisco Art Institute

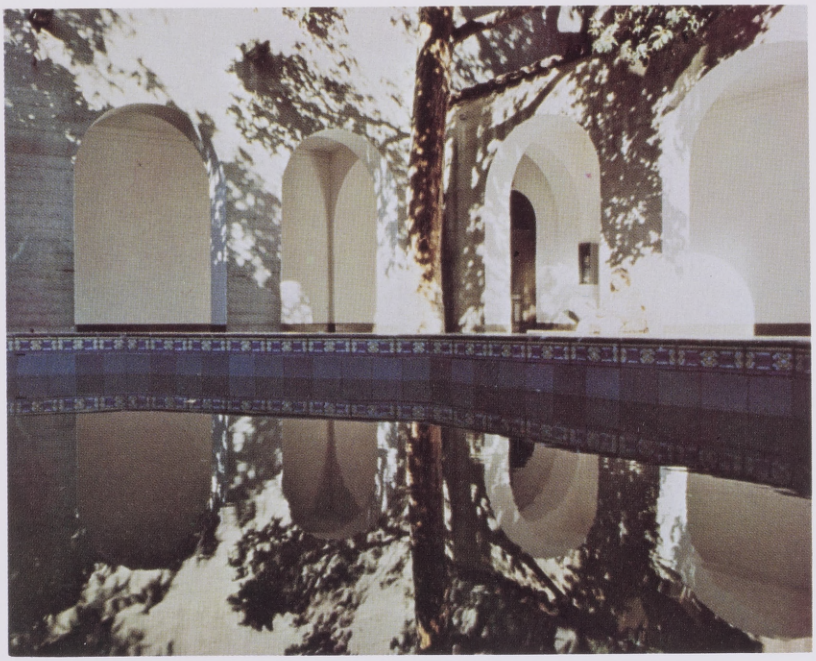
College Catalog 1981 – 83

College of the San Francisco Art Institute

The Art Institute offers Bachelor of Fine Arts and Master of Fine Arts degrees in filmmaking, painting, photography, performance/video, printmaking and sculpture/ceramic sculpture

The San Francisco Art Institute is affiliated with the University of California and accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges and the National Association of Schools of Art

Founded in 1871



The Courtyard of the San Francisco Art Institute

Preface

The specific and primary purposes of the San Francisco Art Institute, according to our Articles of Incorporation, are "to maintain a college of fine arts, to provide for and conduct exhibitions and to promote the cultivation of the fine arts." To accomplish these goals requires that we actively participate in contemporary developments in the visual arts. If one fundamental concern is common to the great art education centers of the modern era, from the Bauhaus in Europe to Black Mountain College in America, it is the conviction that only by offering a course of study that fosters real awareness of the aesthetic achievements of one's own time can an educational program expect to nurture serious artists. Although present accomplishments are obviously rooted in the past, emerging work by living artists provides a stimulus which is crucial to a viable education. This tenet has governed our work, especially since the second world war, and we retain this conviction as we enter the 1980s.

"Since it cannot teach all the elements of creation, art education must concentrate on what can be taught. This teachable matter is far more extensive than generally supposed." — Harold Rosenberg. This claim, to which we assent, challenges us to continually discover more effective ways to reveal the world of visual art. In this catalog, we have conveyed the ways by which we seek to effect the development of our students and our public. It reveals some of our thinking about the important elements in visual arts education on both the undergraduate and the graduate levels.

The Art Institute has established its reputation on the basis of what we were and what we are, rather than what we say about ourselves . The perceived accomplishments of our students and alumni, our faculty, our visiting artists and thinkers, our public lectures, exhibitions, conferences and special programs speak for themselves. In reading and seeing what follows, you will begin to apprehend what we do and what we are like. We invite your further questions and your further participation.

Stephen Goldstine
President

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Inquiries:

Listed below are the administrative officers to whom inquiries of various types should be directed. The address is San Francisco Art Institute, 800 Chestnut St., San Francisco, CA 94133. The telephone number is (415) 771-7020.

Admission (Undergraduate, Graduate and Returning Students)
Dean of Admissions and Financial Aid

Curriculum and Instructors
Dean of the College

Payment of Bills
Director of Administration

Financial Aid and Scholarships
Financial Aid Officer

Student Services (Housing, Health, Employment, etc.)
Student Life Counselor

Transcripts of Records and Academic Reports
Registrar

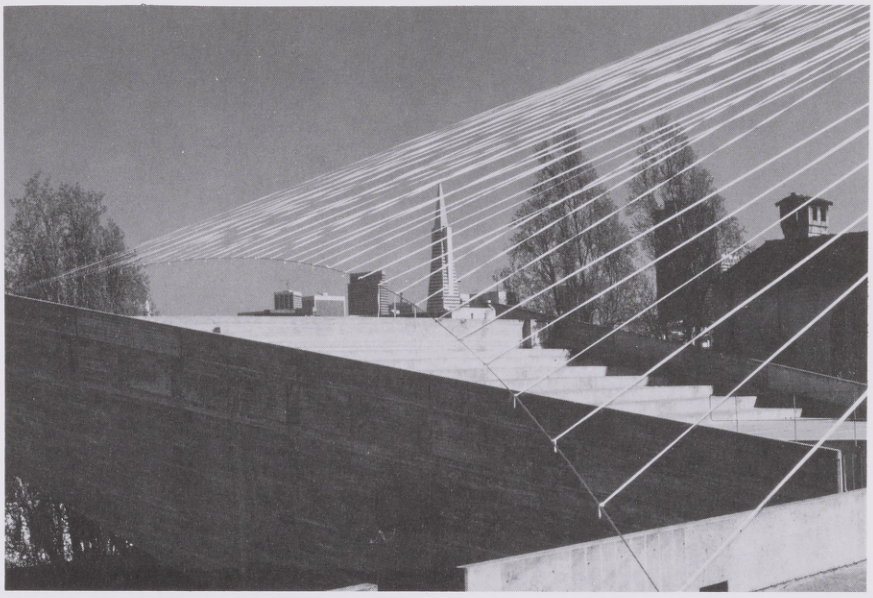
Alumni Affairs
Alumni Association Chair

The Institute

Established in 1871, the San Francisco Art Institute is the oldest and one of the most vital centers for the visual arts in the western United States. Throughout its development, it has kept pace with contemporary interests in art. The Art Institute includes a college of fine arts and a continuing program of contemporary exhibitions and events committed to the stimulation and understanding of the visual arts.

The Art Institute supports the belief that it must contribute, through its programs and teachings, to a significantly extensive understanding and vision, all to further stimulate human expression. To remain alive, to grow and renew itself, the institution must be committed to a process of discovery and that process must be a continuous one.

Through both the immediate and long-range accomplishments of its students, faculty, alumni, visiting artists, and through its exhibitions, lectures, workshops and special programs, the Art Institute has established itself in this larger context.



Telltales: conversations with the wind, a sound sculpture by Doug Hollis, installed from the Art Institute's tower, spring, 1979.

History

In 1871, a group of artists and writers formed the San Francisco Art Association, which, as part of its goals to bring art education and exhibitions to the city, established an art school in 1874. Within a decade of its inception, the school was at the forefront of San Francisco's cultural renaissance. After early years in temporary locations, including the turreted Nob Hill mansion of Mark Hopkins, the school opened in 1926 as the California School of Fine Arts, and moved to its present Russian Hill location in a building designed by Arthur Brown. New facilities have since been added to the original, Spanish-style building, creating exciting juxtapositions of old against new. Despite changes in place and name, the San Francisco Art Institute has remained an urban centered institution with a central and vital emphasis on contemporary art.

Always responsive to the needs and interests of artists, the Art Institute has been shaped by the artists themselves. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Diego Rivera and Ralph Stackpole were influential in its development. After World War II, international attention focused on the California School of Fine Arts (SFAI) as a nucleus for west coast abstract expressionism. At this time (1945-55), artists dominating this dynamic movement included Clyfford Still, Mark Rothko, David Park, Richard Diebenkorn, Elmer Bischoff and Nathan Oliviera in painting; and Ansel Adams, Edward Weston and Minor White in photography.

The history of the Art Institute is also one of artistic inquiry. In 1949, a *Western Round Table on Modern Art* was held to "bring a representation of the best informed opinions of the time to bear on questions about art today," and included Marcel Duchamp, Frank Lloyd Wright, Mark Tobey, Darius Milhaud and Arnold Schoenberg. In 1966, *The Current Moment in Art*, a symposium of artists, curators, critics and collectors, examined new assumptions and purposes in American art, and staged two major exhibitions representing artists from the west and east coasts. As recently as 1978, an *International Symposium of Critical Inquiry* brought artists and scholars together to study the role of art in society, and included such outstanding contemporary individuals as Jack Burnham, Angela Davis, Robert Irwin, Allan Sekula, George Lakoff, Liza Bear, Bonnie Sherk, Hazel Henderson, Lawrence Halprin, Victor Burgin, Bertrand Augst and Malcolm LeGrice.

Thus, through its history of artistic inquiry, its representative faculty and its continuing series of contemporary exhibitions, the Art Institute remains at the focus of regional and international art forms. As in its past, the San Francisco Art Institute continues to be a center of activity and dialog in the visual arts, helping to define the role of the artist and his/her art, and the relationship of each to their society.

A major exhibition by Joan Snyder, fall, 1979. *The Storm* (illustrated above), completed in 1974, oil and acrylic on canvas, 6′×12′, on loan from a private collection.

Exhibitions

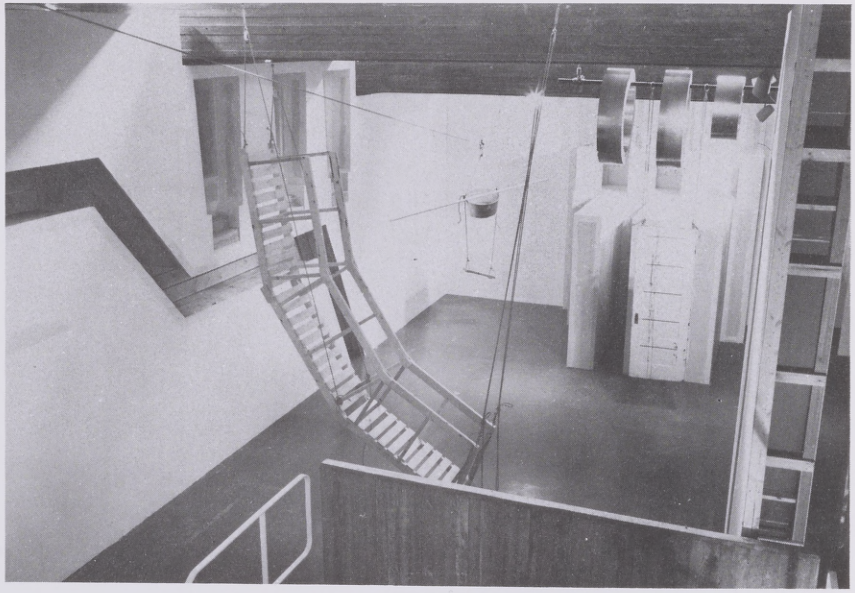
Galleries and museums are among the most important educational resources available to an art student. The Art Institute Exhibitions Program serves the student by providing an extensive schedule of exhibitions and performances by professional artists whose concerns reflect issues of significance to both the artists and the community.

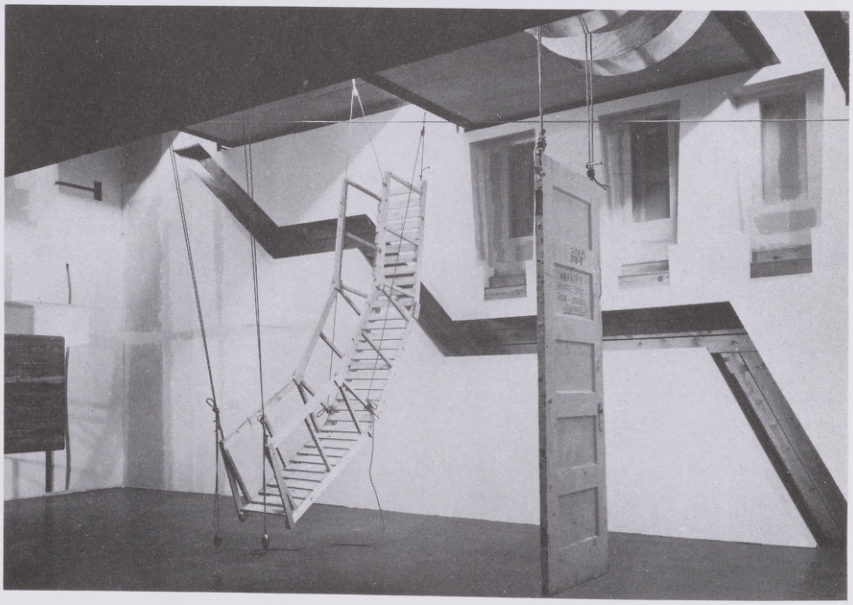
The College and the Exhibitions Program complement one another by fulfilling the dual goals of the Art Institute, those of education and exhibition. Since its inception in 1871, professional artists from the community have been involved with the Institute, the development of its programs and the achievement of its goals. Currently, a group of thirty-six Bay Area artists form the Artists Committee, and serve to advise the Art Institute on the needs and interests of the art community, as well as the development of its Exhibitions Program.

New York artist Alice Aycock's ambitious installation, ***Flights of Fancy,*** from the series *States of Desire,* was conceived by the artist and constructed with the assistance of Art Institute students. The piece offered the viewer a set of architectural directions that were physically impossible to perform. Viewers experienced temptation, frustration and disorientation as the whimsical environment enticed them to react bodily in a physical reality that was only visually apprehensible.

The Exhibitions Program presented an extensive collection of more than twenty paintings and works on paper by American artist Joan Snyder. Accomplished over the past ten years and drawn from major museum and private collections, this exhibition has recently completed a national tour.

Recipients of the 1979 Adaline Kent Award, given to "talented and deserving California artists," Suzanne Hellmuth and Jock Reynolds presented the inaugural viewing of ***A State of the Union: Photographic Juxtapositions.*** Examining over 200,000 archival photographs from the California Historical Society, they selected specific photographs and proceeded to juxtapose, fragment and visually link these images to create a series of works that addressed the issues of California's recent history.





Conceived specifically for the Art Institute gallery by Alice Aycock, *Flights of Fancy* (part of a series, titled *States of Desire*), was completed fall, 1979. Students worked closely with the artist constructing the project.

Barbara Jo Revelle, Chicago-based photographer, presented a provocative installation piece, titled *Reading.* Each day for ninety-one days the artist followed an established schedule of reading, photographing and journal-keeping in her attempt to analyze the relationship of reading and its impact on the artist's way of working.

The relationship between visual artists and composers is a growing one. Response to Robert Ashley's *Music with Roots in the Aether* clearly demonstrated the interest in that development. Consisting of interviews and performances, the fourteen-hour video piece included the work of Ashley and David Behrman, Terry Riley, Pauline Oliveros, Phil Glass, Gordon Mumma and Alvin Lucier.

Visiting Artists Program

The student's experience in the studio areas and humanities program is greatly enhanced by participation in the Visiting Artist Program. Throughout the academic year, artists, critics, art historians and museum curators visit the Art Institute. Some give lectures and show slides of their work, others actually visit classrooms and seminars critiquing the work of students, informally discussing issues of significance to contemporary artists. Most important to the student is the series of week-long visits by nationally-recognized visual artists. These artists give formal presentations of their work, visit classes and are available for individual critiques.

In addition to serving the student, the Visiting Artist Program, largest on the west coast, provides an important forum for the expression and discussion of art issues for the Bay Area community.

Visiting Artists 1978–80:

William Allen
Bay Area painter and watercolorist

Laurie Anderson
New York composer, visual and performance artist

Robert Arneson
California ceramic sculptor

Alice Aycock
New York artist, known for large sculptural installations

Lewis Baltz
California photographer

Robert Bechtle
Bay Area photorealist painter

Kathan Brown
Founder/director, Crown Point Press, Oakland; sponsor of **Word of Mouth,** *an artist meeting on Ponape Island*

Chris Burden
California performance and conceptual artist

Scott Burton
New York sculptor and performance artist

Contemporary Color Panel
with curator and critic Richard Armstrong and painters Max Gimblett, Phillip Sims, Joseph Marioni, George Lawson and Marcia Hafif

Sally Cruikshank
Bay Area film animator

Jay De Feo
Bay Area painter

Roy De Forest
California painter

Ken Feingold
Midwest video and installation artist

Raphael Ferrer
East coast painter and sculptor

Joe Goode
Southern California painter

Chauncey Hare
Bay Area photogapher and social critic

Julia Heyward
New York video and performance artist

David Hockney
British painter and printmaker

Nancy Holt
New York filmmaker, sculptor and video artist

Doug Hollis
Bay Area environmental artist

Henry T. Hopkins
Director, San Francisco Museum of Modern Art

Joan Jonas
New York performance and video artist

Harriet Korman
New York painter

Tom Marioni
Bay Area performance artist; founder/director, Museum of Conceptual Art

Wright Morris
Bay Area photographer and writer

Ron Nagle
San Francisco ceramic sculptor and musician

Anne Noggle
Southwest photographer

Constance Penley
Co-editor, **Camera Obscura,** feminist film journal

Ken Price
Southwest ceramic sculptor

Roland Reese
Southern California sculptor

Deborah Remington
New York painter

Barbara Jo Revelle
Chicago photographer

Adela Roatcap
Bay Area art historian; author of three books on the Ballets Russes

Art Rogers
Northern California photographer

Alan Ruppersberg
New York video artist

Stanley Saitowitz
Bay Area architect and painter

Richard Serra
New York sculptor

P. Adams Sitney
New York film critic and historian

Alexis Smith
Southern California narrative artist

Michael Snow
Canadian filmmaker and artist

Joan Snyder
New York painter

Joe Soldate
Southern California ceramic artist

Pat Steir
New York painter

Alex Sweetman
Chicago photography critic

Wayne Thiebaud
California painter

William T. Wiley
California painter and sculptor

Myron Wood
Southwest documentary photographer

Juniper Tree, a performance work based on the Grimms Brothers' fairy tale, was performed by internationally-recognized artist Joan Jonas, spring, 1979.

Laurie Anderson, visiting the Art Institute, fall, 1979, performed *Americans on the Move* and lectured to students about her work. Spring, 1980, Anderson was awarded an Honorary Doctorate of Fine Arts degree during Commencement.

Events

The fabric of a student's experience is composed of many pieces. Film screenings, performances, lectures, concerts, poetry readings, workshops and social events all contribute to a student's experience. The Art Institute and surrounding San Francisco community provide a rich and stimulating schedule of events throughout the year.

Film. Most active in San Francisco is the film community, and the Art Institute is at its center. **The Cinematheque**, the oldest and most significant film cooperative on the west coast, presents regularly scheduled, twice-weekly film screenings. The growing **Annual SFAI National Film Festival** shows the work of twenty-five independent filmmakers each spring. Yet another opportunity to view the work of independent filmmakers is the annually scheduled **Ann Arbor Film Festival**, the only western United States screening.

Performance in San Francisco is an integral part of art activity. The Art Institute has presented performances by important American artists in the past several years. Among those are Laurie Anderson's *Americans on the Move*, Chris Burden's *The Atomic Alphabet*, Joan Jonas' *The Juniper Tree* and Meredith Monk's *Vessel Suite* and *Tablet*.

Art and Architecture are frequent companions. Therefore it is most appropriate that the Art Institute hosts the provocative **Western Addition Lectures**, a series of weekly discussions concerning architecture, its study, its relationship to the community and its role in society.

Photo Lecture Series. The study and application of photography has enjoyed a rich tradition at the Art Institute since its inception as a formal department created by Ansel Adams and Minor White in 1946. In recognition of this, and accommodating the growing public interest in photography, the Art Institute has sponsored a special **Summer Photography Lecture Series.** Inaugurated by Guggenheim award-winning photographer Linda Connor, the series, now in its sixth year, has served as an important forum for the Bay Area. Artists participating in this program in the past have included Harry Bowers, Tony Hernandez, Elaine Mayes, Jerry Burchard, Connie Hatch and Larry Sultan.

Poetry. Throughout the year, the Art Institute sponsors, often in conjunction with Bay Area poetry groups, series of poetry readings or lectures for the public. In the Sunday afternoon **Talk Series**, filmmaker Warren Sonbert and writers Tom Mandel, Lyn Hejinian and Sherril Jaffe led informal discussions about their work and related subjects. **The Occident-SFAI Poetry Series**, cosponsored by Occident, a literary magazine published at UC Berkeley, conducted monthly readings by poets of local and national stature, including Michael Palmer, Thom Gunn, Robert Hass and Carl Rakosi. **Intersection**, an artist-run gallery, presented readings by poets Peter Mattheissen, Simon Ortiz, Michael McClure and Philip Whalen.

Membership Program

The San Francisco Art Institute has a growing membership of individuals who have joined in order to support the institution. Membership benefits encourage community involvement in all SFAI activities. Information is available through the Development Office.

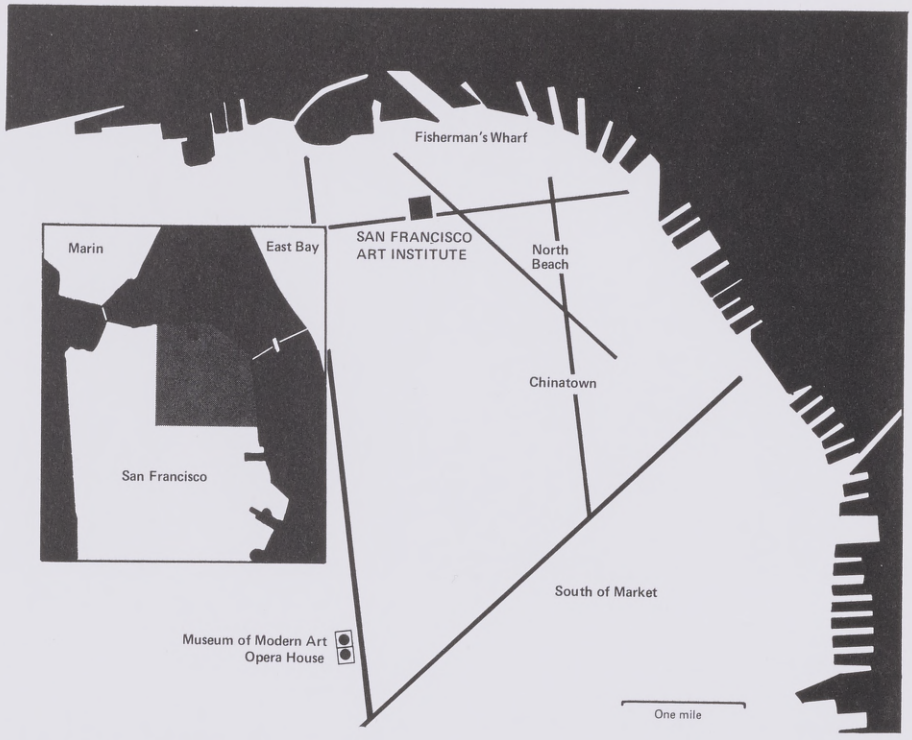
Location

Our location is San Francisco, a city well known for its beauty and spectacular setting, its diverse peoples and its recreational offerings both within the city and in the surrounding California country. It is also a city that has been on the vanguard of social, political and cultural change, which has contributed to making it one of the most exciting places in the country for residents and visitors alike. Here there are numerous major museums, a first-rate orchestra and resident opera company, repertory and avant-garde theaters, a ballet company, numerous contemporary dance groups, and many neighborhood and community performing arts groups.

As a major visual arts center, San Francisco's fine arts museums offer continuous and varied exhibitions and events. The San Francisco Museum of Modern Art, located in the Civic Center, displays primarily contemporary American and Bay Area art, including major traveling exhibitions. Their permanent collection features works by prominent abstract expressionists such as Clyfford Still and Philip Guston, as well as one of the most extensive photography collections on the west coast. The Fine Arts Museums of San Francisco includes the MH de Young Memorial Museum, with the recently acquired Rockefeller Collection of American Art, and the Asian Art Museum (the Avery Brundage Collection) in Golden Gate Park, and the California Palace of the Legion of Honor and the Achenbach Foundation for Graphic Arts in Lincoln Park. Across the San Francisco Bay, the University Art Museum in Berkeley presents one of the most innovative exhibitions and performance/video programs in the area, and the Oakland Museum has on permanent display a beautifully installed collection of California art.

The many commercial galleries in the San Francisco Bay Area are devoted in large part to the exhibiting of recent works by contemporary artists. Art Institute students quickly become part of the San Francisco art scene, including openings and other gallery events. The Art Dealers Association also sponsors an annual **Introductions** series, which gives exposure every summer to new talent.

The vitality of the visual arts in San Francisco is largely generated by the numerous alternative galleries that have existed since



Tom Marioni first began the Museum of Conceptual Art in 1970. Since then, the number of alternative exhibiting and performing spaces has multiplied dramatically. Southern Exposure Gallery, part of Project Artaud, is a community-living experiment that offers a gallery for members. 80 Langton Street is a nationally-acclaimed performance/installation space, as is SITE. La Mamelle and Video Free America have video/performance facilities, and Cross Roads Community (The Farm) is an environmentally-scaled sculpture that connects the arts with agriculture and multi-cultural peoples. Galeria de la Raza exhibits primarily Chicano and Latino artists. The annual Open Studio presents concurrent, informal exhibits in artists' studios located in the concentrated South of Market area. More current developments in this active arena include galleries such as Jetwave, A-hole, A.R.E., Club Foot and Club Generic, many of which are operated by SFAI students and graduates. In addition, music, dance and theater groups abound in the Bay Area, such as the Oberlin Dance Collective, the San Francisco Moving Company, the Center for Contemporary Music and the Magic Theatre, to name just a few.

San Francisco's cultural life is as rich and varied as are the cultural sources that comprise it. Its Chicano/Latino, Black, Chinese, Filipino and Japanese communities offer many different influences, achievements and experiences. San Francisco is only seven miles wide and seven long, but rises from sea level to a commanding 925 feet. The climate which stays mild year around averages between fifty and sixty degrees. It has always been an area that allows urban and country living to coexist within short distances of each other: Big Sur, Lake Tahoe, Yosemite Valley, Death Valley and the northern California coastal country are just a few of the favorite places to visit. And with its proximity to Los Angeles (a one-hour commuter flight away), San Francisco provides limitless access to the cultural life of another exciting urban center.

The College

Introduction

Who shall be taught — Except for students applying directly out of high school, there is no testing or portfolio requirement for admission to the BFA Program at the San Francisco Art Institute. This is partly because there is no easy way to predict the qualities needed for success at the College. More importantly, it is because the College seeks to encourage interesting, highly motivated applicants who may just now be considering a career in the arts and related humanities, but who lack specific or obvious experience and, therefore, some degree of confidence.

Although many of our students come to the College with various degrees of preparation, in the final analysis it is more the quality and, eventually, the level of commitment that creates artists and art. In this sense the College places no limitations on qualified applicants in terms of experience, not to mention age, sex and the rich racial and cultural mix which continues to characterize the student community. At the College, young and mature students enhance the learning experience by sharing a diversity of insights and skills side by side.

The open admissions policy also reflects the philosophy of the College, which, as much as it can be put into words, is that art is not merely the dexterous manipulation of art materials in successively advancing stages, but rather that technique and method are bound to thought, and that art can be put at the service of the mind in the interest of improving individuals and society.

The ability to think is as valuable a position from which to consider a career in art as having some functional experience in the making of art, since the College will eventually bring the two together as one.

What shall be taught — The College curriculum reflects the belief that practice and theory are unlimited and changing. At the same time, each of the six studio disciplines — Filmmaking, Painting, Performance/Video, Photography, Printmaking and Sculpture (including Ceramic Sculpture) — offers a place to begin. However, technique and fundamentals are not isolated and taught separately as in trade schools. They are implicitly present in all courses and absorbed naturally as part of the process of thinking about and making art. If anything is highlighted, it is an intellectual concern for the contemporary issues that move art and society forward. This happens in a special way in the Humanities Program, where the tools of research and a respect for history serve as primary reference points for examining what is happening now and for shaping future goals.

This stress of the intellectual shares with equal force and meaning matters of instinct, feeling and dreams which are transformed into expressive plastic forms, with degrees of passion, paradox and humor. In the same sense that the heart has a brain, the mind has a soul.

The curricular aims of the Art Institute's more advanced courses seek to involve students in the forefront activities of their field. This will aid them in acquiring the insight and perspective necessary for pursuing skills truly appropriate to effectively realizing their most original ideas. Hopefully, students during their years at the Art Institute will develop substance, depth and improvisational flexibility in dealing with the origin of ideas, without predisposition to particular media or forms of art. At the same time, they will become efficient and effective in implementing their best ideas in the context of contemporary society. It is believed that this approach is best for producing successful practitioners of art in a world which is fundamentally evolving and demanding of adaptive skills from all.

Who shall teach — Since there are as many ways of teaching as there are things to know, it follows that the faculty of the College should be the diverse community of artists and scholars that it is. As part of its continuing policy of self-examination and development, the College has assembled an outstanding faculty drawn from a pool of the best available talent. These are men and women who not only are among the foremost practitioners in their fields, but are attuned equally to the complex processes involved in the teaching of art.

Although it cannot be expressed in just one way, the faculty act as informative and innovative sources who understand the creative process and, through reflection and experiment, bring their experience to bear on the personal growth of students and the development of artists. In other ways, faculty describe the state of the art and challenge students to advance it. At its very best the interaction is such that faculty and students are associated in mutual teaching and learning.

The Staff — The administrative staff, many of whom are artists or have art experience, are professionals dedicated to the smooth functioning of the Art Institute. Both applicants and students can always count on their generous assistance.

We are past the threshold of the 1980s. Held out is the promise of still newer forms of communication and whole new languages so that, as artists, we can reach beyond telling old stories in new ways to telling new stories entirely. There will be new materials and systems for understanding our planet and for solving the problems of its peoples. The artist should be the determining factor in narrowing the gap between the limitless resources of the mind and spirit and the misery of others in a calamitous world.

The San Francisco Art Institute is dedicated to individual and collective inspiration, now.

George Manupelli
Dean of the College

STUDIO FACILITIES

Studio work is at the core of the College curriculum. The student's academic life revolves around the needs of his/her work. To accommodate individual schedules and needs, studios are open twenty-four hours.

Studio facilities by undergraduate department include:

Filmmaking

Complete facilities for shooting in super-8 and 16-millimeter, with silent or sync sound. (If possible, students should have their own camera to avoid delays.) Two studios for lighting and staging, one of which may be painted or altered. Equipped with an assortment of flats, screens, props and other paraphernalia carefully accumulated over the years. A sound mixing and recording studio for transferring (with resolving and equalization) and mixing in both S8 and 16mm.

Complete editing facilities for both S8 and 16mm, including workprint and interlock projectors. Four-channel 1/4-inch tape editing room with mixing and re-recording, matrix pin patch and portable synthesizer. Five flatbed editing tables are available on a twenty-four-hour basis: an S8 4-plate, an S8-16mm 6-plate Kem, a 16mm 6-plate Showcron, a 16mm 6-plate Moviola and, for graduate student use, a 16mm 8-plate Kem.

Two large-scale animation stands with compound tables, pantograph and over/under lighting. One stand has a tracking camera mount and rotoscope capability. Two pin-registration optical printers (one is a dual head) for direct copying, enlarging, reducing, step printing, color control and many special effects. Check-out equipment includes cameras, tripods, records, microphones, location support equipment, tape editing decks, lights and light meters. Filmmaking also has a high-speed camera (over 12,000 fps), matte box, drawing tables, titler and a number of transducers.

Painting

Facilities include four large painting studios with racks, an area for spray painting and two spacious drawing studios. The school store offers a full range of supplies at discounted prices. For third- and fourth-year students participating in the studio program, there are semi-private studios on campus. Faculty offices provide opportunity for faculty/student discussion of new media, techniques and ideas. A painting/sculpture slide room, located near the studios, is available for lectures and demonstrations. The storage area includes approximately 600 canvas storage spaces, 130 drawing shelves and spaces for tools, materials and equipment.

Performance/Video

The studio equipment includes Sony DXC-1640 color cameras, as well as black and white cameras, 3/4-inch remote electronic editing capability, and both 1/2-inch reel-to-reel and 3/4-inch cassette color Portapaks. Special effects are only possible in black and white at this time.

A large versatile studio is available to students six days and evenings per week. Here, students can work out pieces with or without the aid of a technician, who is available to help with all problems including the operation of video and audio equipment.

Photography

Facilities include a newly reorganized lab with seventeen private darkrooms and a group lab accommodating ten persons. Of these, there are six temperature controlled rooms for printing from positive or negative color film. Two of the rooms have enlargers that accommodate 8×10 and 5×7 negatives, and four of the rooms have enlargers that accommodate up to a 4×5 negative. Special rooms are available for large format developing and non-silver processes.

Printmaking
Printmaking occupies six studios that include two graduate areas. Studios house professional equipment which offers the opportunity for undergraduate and graduate students to develop and practice the art of printmaking. The department maintains a complete darkroom system, including a 24×32 copy camera.

The eight presses include one electric proofing offset press, with plate size in hand lithography ranging up to 30×48; in etching, 32×52; vacuum-frame unit for photography work, 50×62; silkscreen table, up to 46×72.

Sculpture
Facilities are located in a large open space, and are designed to encourage a communication and an exchange of ideas. There are areas for plaster, wood (including standard equipment, large table saws and hand tools), metal fabrication (with arc welders available) and for work in fiberglass, plastic, stone and cement.

The ceramic sculpture studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, ceramic decals, china painting, throwing, building, air brushing and spraying. Equipment includes a thirty-cubic-foot gas kiln, one small gas test kiln, three large electric kilns and two small electric test kilns. Low-fire clay, glazes and slip are provided to students.

Other facilities
The 250-seat auditorium is equipped for film screenings, lectures and performances. There is also an outdoor amphitheater for performances, overlooking the San Francisco Bay.

THE ANNE BREMER MEMORIAL LIBRARY

The Anne Bremer Memorial Library is a specialized resource devoted to the history and the documentation of all areas of the visual arts. In addition to the 22,000-volume book collection, the library's special collections include: artists' books, rare books, international exhibition catalogs, contemporary artist files and the archives of the Art Institute. The library subscribes to 250 magazines and newsletters and maintains back issues of major art and photography journals.

The Media Department of the library contains over 30,000 art and photography slides, including slides of current faculty work. Over 300 audiotapes which document visiting artist lectures, sound performances and experimental music provide a source of contemporary arts information unavailable elsewhere. Viewing and listening facilities are available to all students, faculty and interested public.

In the library's reading room, the eleven frescoed lunettes painted in 1936 by eight local artists (among them, Victor Arnautoff and Ralph Stackpole), as well as the gilded bas relief by Jacques Schnier, are outstanding examples of thirties' mural painting.

Bachelor of Fine Arts
Master of Fine Arts
Academic Regulations
College Expenses
Financial Aid

BACHELOR OF FINE ARTS

The College of the San Francisco Art Institute is an art school where only the fine arts are taught. The disciplines of painting, drawing, sculpture, ceramics, performance/video, photography and film are regarded as fine arts when the worker in these media has placed primary emphasis on the expressiveness of the final object, on individual freedom in making it and on personal responsibility for its aesthetic result. These concerns require that the Art Institute maintain an environment that stimulates and facilitates the creative growth of the individual.

Each member of this community of artists is expected to demonstrate a critical independence, as well as to participate in the process of mutual instruction and inspiration. Students select their field of concentration for the Bachelor of Fine Arts degree, which requires thirty semester courses, normally earned in four years.

Specific requirements for the BFA are stated at the end of each department section in the catalog, under the heading of the particular discipline. Faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student. In addition to the requirements for the major, there are courses offered by other departments that complement the major field and meet other educational objectives. One third of the student's work must be taken in humanities and art history.

Students must declare their area of emphasis at the times of application and each registration. A course program for entering students is planned their first semester in accordance with the curriculum outline of the declared major. Thereafter, students choose their courses in relation to the published curriculum. The College permits students to work at their own speed, and makes provision for those who wish to graduate in less than four years under exceptional circumstances. A change of major after the beginning of the junior year may require work beyond four years to complete the BFA degree.

The College offers the Bachelor of Fine Arts degree with majors in these departmental fields:

Filmmaking
Painting (includes Drawing)
Performance/Video
Photography
Printmaking
Sculpture (includes Ceramic Sculpture)

REQUIREMENTS

A student who wishes to qualify for the BFA must complete the final year at the College. Any one area of emphasis customarily requires eight semester courses within the disciplines, six of which must be taken at the Art Institute. In some cases, studio courses in other disciplines are required for completion of the major. There are eleven non-studio course requirements, including four in art history. A student must complete sufficient additional studio courses to graduate with the required total of thirty courses. A student who plans a double major needs to fulfill completely the requirements in both areas of emphasis.

An application for graduation must be filed with the Registrar at the beginning of the final semester.

The faculty in any area of emphasis may agree to confer the BFA degree upon a currently enrolled, full-time student at any time after completing the first three years of requirements in the area and in humanities. A student in good standing may achieve the BFA degree in three years by taking five courses per semester instead of the customary four.

Admission to Undergraduate Study

Students considering the San Francisco Art Institute are always welcome to visit the campus. Arrangements for an interview or tour by a current student are made by contacting the Office of Admissions, SFAI, 800 Chestnut St., San Francisco, CA 94133; (415) 771-7020, ext. 60. Office hours are weekdays, 10 am to 4:30 pm.

Application for Admission

The application is in the back of the catalogue or may be obtained from the Office of Admissions. It should be completed by the candidate and returned with the $20 application fee, which is not refundable. The application may be filed until the due date and submitted with the other required credentials. All credentials submitted become the property of the College and may not be returned. Portfolios are not required and are not reviewed except for applicants applying directly from high school. For an early reply date in the requested area of emphasis, applications must be completed by April 1 for the Fall Semester and August 1 for the Spring Semester. Applications received after these dates are considered on the basis of remaining openings.

Admission from Secondary School

Applicants with a year or more between high school graduation and the date of entry file the admissions application and secondary school transcripts. These applicants are admitted directly on a space-available basis.

Applicants graduated from high school less than one year before the date of entry must submit, in addition, at least two letters of recommendation from faculty regarding motivation and personal maturity. These applicants must also send a selection of slides of their work, ready for viewing. These applications will be accepted on recommendation of the Admissions Committee.

Applicants may be admitted without a high school diploma if they are over twenty-one years of age or if they submit scores from the College Entrance Examinations or General Education Development tests, which indicate ability to do satisfactory college-level work. Applicants are admitted on a space-available basis after receipt of these scores.

Admission from Other Colleges

In addition to the Application for Admission, students from other colleges must submit the following credentials:

a) Secondary school records.

b) College record. An official transcript, with a statement of honorable dismissal, must be sent from each college attended. Students currently enrolled in college should present a transcript that includes all subjects completed and lists work in progress.

Admission of Foreign Students

Foreign students must submit the following credentials in addition to the application for admission:

a) School records. Students should submit certified copies of secondary school records, college records (if any), school

certificates or matriculation examination results.
b) The Test of English as a Foreign Language (TOEFL). If, after the student arrives, additional help in English is needed, the student may be directed to an English Language Institute until able to do successful college work. A score of at least 500 on the TOEFL is desirable. (The San Francisco Art Institute code number is 4036.)
c) Financial statement. A Certificate of Finances is required indicating the applicant is able to cover one full year of tuition, room, board and expenses in the United States. This form is sent to accepted applicants.

Selection for Admission
There are no valid or reliable tests for the qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. The selection process is flexible and open-ended. Although an open admissions policy recognizes that motivation and ability are difficult to predict before a prospective student enters the College, work accomplished during the first year gives a strong basis for evaluating progress in later years. Therefore, each new student, both beginning and transfer, is subject to an evaluation by the faculty when deemed necessary before being permitted to enroll for a second year of study at the College.

Selection of applicants for admission to the College, degree or non-degree, requires completion of the following application procedures:

a) For an early reply date from the College, the completed application form, application fee and all transcripts must be received by the Office of Admissions prior to the date in the *Admissions Calendar.*

b) The selection of applications received after this date is made on a rolling basis until all openings are filled.

All applicants are notified of their acceptance or rejection.

Students who are enrolling for only one course may do so in person at the time of registration. They do not need to make formal application for admission or pay an application fee.

Auditors
Auditors may enroll for any term for the full semester or, with the permission of the instructor, any part thereof. They must be over eighteen years of age, and they do not need to submit an application for admission or to file transcripts. No grade or credit for the course is given.

Visiting Students
By mutual institutional agreement, a student may take work at the College as a visiting student. This accommodation is made by special arrangement. Those interested should contact their home institution and the SFAI Dean of Admissions and Financial Aid.

Summer Session
Formal application to the College is not required for summer session. Students are encouraged to use an advanced reservation system, which is published with a complete schedule each Spring.

Two six-week summer sessions provide the student with an opportunity for intensive and highly personal exploration in the fine arts. Both beginning and advanced workshops are offered in painting, sculpture, drawing, printmaking, film, photography, performance/video, ceramic sculpture and humanities. Attitudes range from the traditional to the most experimental and conceptual. The summer allows students and faculty an opportunity for an intensive schedule of class meetings, critiques and studio sessions.

Student Body Profile
The 1979/80 student body numbered 625 undergraduates, including 256 new students and 369 students continuing from the previous year. Most applicants were accepted according to the College's open admissions policy, and 42% registered for the program. Eighty-five percent of those students eligible to return did so. The 15% attrition rate is

attributed mainly to financial problems, to "stop out" students and to individual changes in educational goals. Forty-five percent of the students who enter as freshmen or transfer students graduate within five years.

Enrollment in the graduate program has doubled in ten years, and presently includes 130 students.

Certain characteristics of the student body have remained reasonably constant since 1970. The student body includes 60% men and 40% women. Californians, who make up 25%, constitute the largest single group of students. Others are from the metropolitan areas of New York, Pennsylvania, New England and Texas, with representation from almost every state and thirty-five foreign countries. The foreign students comprise 18% of the student body. The mean student age is twenty-three; the majority are unmarried and from public secondary schools. More than 70% receive some form of financial aid.

Julia Heyward working in the Performance /Video studio.

MASTER OF FINE ARTS

The Master of Fine Arts program provides advanced study in painting, sculpture, ceramic sculpture, printmaking, performance/video, photography and filmmaking. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The program provides the opportunity for completion of advanced studio work, the normal duration of which is at least four semesters. A candidate must complete the first three semesters of graduate work in residency at the San Francisco Art Institute; the fourth semester of independent study may be taken away from the campus.

SEMESTERS I – III

Criticism Seminar, which is required weekly, is composed of a small group of graduate students in the same field. It functions as a critique and review session with participation of faculty and peers. The seminar is equal to two course credits.

Advisor. The student is required to work closely with one advisor each semester. Emphasis is placed on the student's development through continuous studio work under the guidance of that faculty member. This part of the program is equal to one course credit.

Interdisciplinary Art Theory and Criticism Seminar meets weekly concentrating on art theory. Students enroll in the seminar on a voluntary basis or may be required to enroll by the review committee. There is no course credit.

Special Seminars are provided by each department throughout the semester. They introduce new artists, ideas and attitudes to the students. Students are encouraged to attend seminars in various disciplines. Attendance is voluntary unless required by the review committee. There is no course credit.

Art History requirements (see *Requirements* section) should be completed during the first three semesters.

Graduate Review Committee reviews students' progress on a regular basis. The Committee is responsible for advising the student and for setting any supplementary course requirements. The Committee is selected by each department. Generally, it includes the chair of the department, seminar leaders and other faculty advisors.

SEMESTER IV

As determined by the Graduate Review Committee and student, Semester IV may include one of the following, each of which is equal to three course credits:

a) Criticism Seminar and Advisor required;

b) Criticism Seminar alone required;

c) Independent Study. Designed for the student who has achieved a very high degree of self-direction, the semester of independent study offers an opportunity for development of a special project of a semester's length away from the College. All students who are eligible and wish to apply must present written detailed proposals not later than twenty class days before the end of the student's third semester for approval by the Review Committee and the Dean of the College.

FINAL REVIEW

A final review of work is required of all candidates upon completion of four semesters. The work presented must be of the quality and quantity sufficient for a solo exhibition.

REQUIREMENTS

Prospective candidates for the degree of Master of Fine Arts must complete four semesters, twelve courses, in the graduate program. In addition, graduate students must complete the four art history courses required of undergraduates. These may be completed concurrently with the regular graduate program. A final review of work is required of all candidates upon completion of the four semesters.

Students who have completed the program for the Master of Fine Arts degree but fail the review may register for review at the end of either of the two following semesters.

Students may not be enrolled for more than six semesters. If the program is not completed within three years of matriculation, a new application must be made on the basis of requirements in effect at that time. Graduate students are required to register at the beginning of each semester so long as any part of the degree requirements is in process of fulfillment.

Graduate students who find it necessary to interrupt their college work must file a petition with the Office of Records requesting a Leave of Absence for a period not to exceed one year.

No units are accepted in transfer for graduate work.

ADMISSION

Students considering the Art Institute for graduate study are always welcome to visit the campus. Arrangements for an interview or tour by a current student are made by contacting the Office of Admissions, SFAI, 800 Chestnut St., San Francisco, CA 94133; (415) 771-7020, ext. 60. Office hours are weekdays, 10 am to 4:30 pm.

Eligibility

Standards of admission set by the Graduate Program Committee for applicants' area of emphasis are based primarily on the quality of creative work. Academic qualification is a bachelor's degree with a minimum, cumulative grade point average of 3.0, but exceptionally qualified applicants may be accepted without an undergraduate degree. Such candidates may be required to complete additional undergraduate requirements as determined by the Dean of Admissions and Financial Aid and the Dean of the College and Graduate Review Committee. These requirements may be fulfilled concurrently with graduate work on the degree.

Application for Admission

The applicant must submit the following to the Office of Admissions on or before the application deadline stated in the Graduate Admissions Calendar:

a) The Application Form, obtained from the Office of Admissions, to be completed by the candidate and submitted with the application fee of $20, which is non-refundable. (The application must be sent prior to and separate from the portfolio.) An application form may be found in back of the catalog.

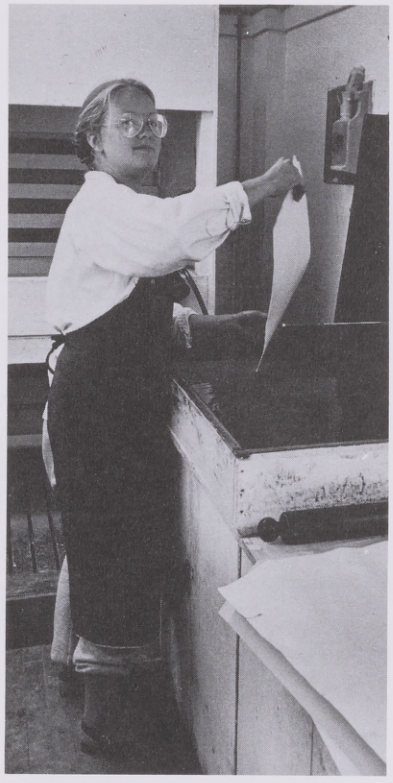
b) Official Transcripts of all undergraduate and graduate study sent directly from the college or universities attended. All credentials submitted become the property of the College and may not be returned.

c) Proof of Proficiency in English is required of foreign candidates whose native language is not English. Such candidates should take the Test of English as a Foreign Language (TOEFL) and have the results forwarded to the Dean of Admissions. A score of at least 500 on the TOEFL is desirable.

d) Portfolio. Prospective candidates for MFA degrees must demonstrate proficiency in the major field through submission of a portfolio of original work. Portfolios must be received only within ten days before the application deadline. (See *Graduate Admissions Calendar.*) All portfolios require a $15 handling fee, and are returned collect. No responsibility will be assumed for work lost or damaged for any cause, either in transit or while at the College for reviewing. Students desiring to insure their work must make their own arrangements. SFAI does not carry such insurance or make arrangements for it. Works shipped in return to the applicant are insured at the minimum rate unless the applicant requests a higher value in writing. All applicants are reviewed by the Graduate Review Committee in the area of emphasis for which they apply. The College reserves the right to refuse admission on the basis of original work submitted.

Portfolio Requirements

Painting and Sculpture applicants must submit six examples of work in the area of emphasis, and a selection of drawings completed within the eighteen months preceding application, each labeled with the applicant's name and date of completion. An inventory list must accompany the examples. Although we prefer to examine actual work rather than slides, in light of the expense we make a *preliminary* assessment of twenty-five slides for applicants outside a 100-mile radius of San Francisco. Each slide must be



marked with the applicant's name and the work's date of execution, medium and size. Slides must be sent in a Kodak carousel, correctly inserted and ready for projection. Completed application and carousel must be received no later than forty-five days before the deadline for graduate applications (see *Graduate Admissions Calendar.*) After this preliminary review, the applicant is advised whether or not to submit examples of actual work.

Printmaking applicants must submit a minimum of ten examples of work in printmaking and a selection of drawings completed within eighteen months immediately preceding application. Each work should be labeled with the applicant's name and date of completion. An inventory list must accompany the examples. Slides are not accepted.

Filmmaking portfolios must be one or more films. Slides, photographs or videotapes are not accepted. Videotape copies of original films may be accepted by prior arrangement only. The statement of purpose is considered seriously.

Photography applicants must submit a preliminary portfolio of twenty-five slides sent in a Kodak carousel. Each slide must be marked with applicant's name, date of execution, size of the work, and must be inserted correctly into the carousel to be ready for projection. Completed application and carousel must be received no later than forty-five days prior to the deadline for graduate applications (see *Graduate Admissions Calendar*). After this preliminary review, the applicant is advised whether or not to submit examples of actual work. The portfolio should embody what the applicant feels is a substantial representation of his/her photographs. It is preferred that work included in the portfolio not be mounted or matted. Interviews are strongly recommended; otherwise, questionnaries will be sent out.

Performance /Video applicants should submit *documentation* of specific pieces (i.e., videotapes, audiotapes, written documents, drawings, photographs, etc.). Presentations of live performance pieces may also be arranged by contacting the department chair at least two weeks before the application deadline.

GRADUATE ASSISTANTSHIPS

Eligibility. A limited number of assistantships is available each semester. Candidates in the second and third semester who are registered for the full program are eligible.

The Award. Assistantships carry a partial remission of tuition. Students may hold an assistantship for only two semesters of the program.

Duties. Graduate assistants serve twelve hours a week as assigned by the department head. They may assist in various studios, aid in limited types of instruction or perform other duties that vary from department to department.

Deadline. A currently enrolled graduate student applying for an assistantship or renewing an existing assistantship should apply by letter twenty days before the end of the semester preceding the semester for which the application is being made. Eligibility is determined by the Registrar, and appointments are made by the Dean of the College and the Chair of the Department.

TUITION AND FEES

A registration deposit of $200 must be paid after admission to graduate study. This deposit is non-refundable, but is applied toward tuition. (See *College Expenses*, *Financial Aid* and *Student Loans.*)

NON-DEGREE STATUS

Students who hold the Bachelor of Arts degree may be admitted as non-degree students and enroll in undergraduate courses. Such students may wish 1) to study beyond the degree but not receive an advanced degree at the College, or 2) to study for additional preparation for graduate work in their chosen field. After developing a graduate application portfolio, such students must apply for graduate admissions. Undergraduate preparatory studio courses taken at the College do not count towards the MFA degree.

GRADUATE PROGRAM 1979/80

Seminar Leaders

Jerry Burchard — Photography
Steve Dwoskin — Filmmaking
Howard Fried — Performance/Video
William Geis III — Sculpture
Richard Graf — Printmaking
Robert Hudson — Painting
Jessica Jacobs — Printmaking
Larry Jordan — Filmmaking
Paul Kos — Performance/Video
Fred Martin — Painting
Toney Merritt — Filmmaking
Constance Penley — Interdisciplinary
Donna-Lee Phillips — Photography
Jim Pomeroy — Sculpture
Ursula Schneider — Painting
Hassel Smith — Painting
Larry Sultan — Photography
Franklin Williams — Painting
Al Wong — Filmmaking

Film Guests

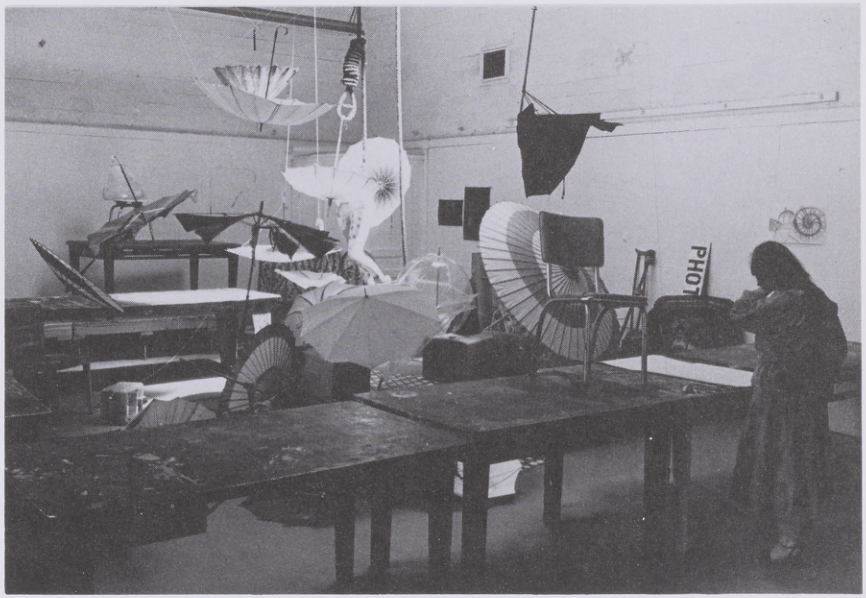
Dan Ake
Anna Banana
Stephanie Beroes
Theresa Hak Kyung Cha
Maion Eaton
Freude
Larry Gottheim
David Michalak
J. J. Murphy
Richard Myers
Dianne Stockler
John Woodall

Interdisciplinary Guests

Martha Rosler
Terrel Seltzer
Robert Yarger

Painting/Sculpture Guests

Roy De Forest
Howard Eige
Kathy Goodell
Waly Hedrick
Jim Hockenhull
Bob Keil
Elaine Levin
Clay Morrison
Maggi Payne



Cherie Raciti
Norman Stiegelmeyer
Eliane Wander

Photography Guests

Nancy Blanchard
Van Deren Coke
Judith Golden
Vilem Kriz
Malcolm Le Grice
Fred Lonadier
Barbara Mensch
Claude Nori
Ira Nowinski
Bill Owens

Printmaking Guests

Thomas Albright
Anna Banana
Kathan Brown
Germano Celent
Warrington Colescott
Betsy Davids
Shoicha Ida
Tom Marioni

ACADEMIC REGULATIONS

Prospective students are encouraged to communicate with our Admissions Office for tours or more specific information. Write: Office of Admissions, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133; or call: (415) 771-7020.

PROGRAM FOR THE BACHELOR OF FINE ARTS DEGREE

Each student is responsible for fulfilling the requirements of the major and the requirements for the Bachelor of Fine Arts degree.

The student must complete, with a passing grade, a minimum of thirty semester courses, at least six of which are given by the major department. Eleven courses are to be completed in humanities and art history.

Students are responsible for obtaining evaluations of their academic program from the Registrar before the end of the junior year.

PROGRAM FOR THE MASTER OF FINE ARTS DEGREE

(See *Master of Fine Arts Degree* section.)

CLASSIFICATION OF STUDENTS

Undergraduate Students who are candidates for the BFA degree are classified as freshmen, sophomores, juniors or seniors. Sophomore standing is granted upon the completion of eight semester courses; junior standing, fifteen semester courses. Senior classification is granted to students in good standing upon the completion of twenty-three semester courses.

New Students, beginning and transfer, before being permitted to enroll for the second year of study, are subject to faculty review when deemed necessary.

Foreign Students. The College is approved by the Immigration and Naturalization Service for non-immigrant alien students (File Number S.F.R. 214 632, April 30, 1954). Foreign students seeking admission to the College must observe the following regulations:

a) Applicants for enrollment must follow the provisions for admission to full-time study in a degree program.
b) Applicants must prove adequate financing for the proposed field of study.
c) Applicants must take the English Proficiency Examination (TOEFL). Information is available from United States Embassies. (The College Code Number is 4036.) A score of at least 500 on the TOEFL is desirable.
d) The applicant must agree to comply with all other government regulations of the United States and the home country.

Veterans. The College is approved by the California State Department of Education, Bureau of School Approvals, for the training of Veterans, and by the California Department of Veteran Affairs. Upon acceptance, a Veteran must contact the Veterans Affairs Coordinator at the College for an enrollment certificate in order to receive G.I. Bill Educational Benefits.

Transfer Students. Transfer units from accredited institutions of higher learning are credited toward the undergraduate degree insofar as they relate to our BFA degree curriculum. Four semester-hour credits or units transfer as one course. All studio art units are usually accepted. A maximum of twenty units of liberal arts, one of which must be in English, is accepted for humanities. Liberal arts courses accepted in transfer include: English, literature, history, political science and physical sciences. Only courses passed with a grade of C or higher are accepted. Sixteen semester units of art history are accepted if the subject matter is that required in the area of interest designated by the applicant. Transfer units from non-accredited institutions of higher learning are evaluated on a tentative basis for placement only; final credit is determined on the basis of performance after the student completes at least one semester. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the work done is satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent for evaluation to the Office of Admissions.

Entering transfer students are assigned appropriate studio courses after evaluation of their transcripts. At least six of the required courses in the area of specialization must be completed at the College. Students may petition to have this requirement waived based on the presentation of a portfolio to be evaluated by the faculty after one year at the College. Transfer students from accredited institutions of higher learning are required to take at least two courses in humanities. The humanities requirement is waived, however, for students with a BA degree in liberal arts.

REGISTRATION

All students are requested to register in person at the beginning of each semester on the days and within the hours announced in the *Academic Calendar.* A $25 fee is charged a student who fails to register or to pay tuition by the announced dates.

The registration form, once filed, becomes the student's official study program, and he/she may receive credit only for the courses listed therein.

Registration later than the second week of the semester requires the approval of the Dean of Admissions and Financial Aid and the instructors concerned. Students are not excused by reason of late registration from regularly assigned course work.

Schedule of Classes. Information concerning course offerings and class hours is found in the class schedule available on the first day of each registration.

Changes in Study List. Students may exchange one course for another, drop courses or make other program changes only by following established procedures. Notice of a change must be filed in writing with the Records Office. Courses may not be added or changed for credit after the second week of the semester. A student needing to change a program after this time must present to the Registrar a memorandum for such a change approved by the instructors in the classes concerned.

Audit students may not apply for a change to credit status after the second week of the semester.

Change of Major. Students desiring to change their area of emphasis must do so officially with the Registrar.

Withdrawal from a Class. A student may drop a course at any time during the semester. After the first four weeks, however, the student who drops a course must receive special permission from the registrar. Such withdrawal appears on the permanent scholastic record.

COURSE PROGRAMS

The academic year consists of two fifteen-week semesters and two six-week summer sessions. A normal program for undergraduate students is four courses per semester, including three studio courses and one humanities course. Students who are in good standing may elect four and one-half or five courses per semester. The normal graduate program of study is three courses per semester. A summer session full-time program is one course.

Course Credit. Each course is equivalent to four semester hours credit. A credit hour is the equivalent of three hours per week for one semester, with the work divided between classroom attendance and outside study.

Studio work is basic to the life of the College. Each studio course requires a total of twelve hours of work per week by the student for full course credit. The studio class is planned as one or two full mornings, afternoons or evenings of direct instruction per week and additional hours of independent work. Work areas in each subject are open on a twenty-four-hour workshop basis for use of students when classes are not scheduled in that area.

Independent Study. Outstanding junior students may propose a project of one semester's length to be pursued in the form of independent study away from the school. The project should reflect an opportunity of unique value to the student in his/her field of concentration. Projects must be approved by a faculty advisor, the department chair of the student's area of emphasis, the Registrar and the Dean of the College. Credit is awarded to the extent deemed appropriate by the student's faculty advisor upon conclusion of the project and presentation of its results to the faculty. Such credit may not exceed three studio courses. An additional course credit in humanities may be proposed if appropriate to the project.

Credit by Examination. A currently enrolled student especially well qualified by experience in a subject may receive a waiver, but such exemption does not apply toward course credit requirements. Credit is awarded in humanities for subject examinations based on successful performance on the College Level Examination Program (CLEP) and on College Entrance Examination Board Advanced Placement Examinations (CEEB) appropriate to the college degree.

Course Numbering. Undergraduate courses are not numbered. Beginning courses are lower division, and those designated as Further are upper division. Studio Program and Independent Study are considered more advanced upper division courses. Graduate courses are numbered 200 to 299, and lead toward the MFA degree.

Class Size. Control is maintained over class size in order to ensure a maximum of educational effectiveness. Class sizes are established for each course, dependent upon the studio, equipment and number of contact hours with the faculty.

GRADES

Grades are issued to students after the end of each semester or summer session. The following grading system is used: Honors (equivalent of A-plus), Pass (equivalent of letter grades A through C-minus), No-Credit (equivalent of D-plus through F) and Incomplete (INC). All grades except INC are considered final when assigned by an instructor at the end of a semester. An instructor may request a change of grade when a computational or procedural error occurred in the original assignment of grades, but a grade may not be changed as a result of re-evaluation of a student's work. The INC grade may be assigned if the student's work in a course has been of passing quality, but is incomplete because of extenuating circumstances. Prior arrangements must be made with the instructor to assign an INC grade. If incomplete work is not made up within the first six weeks of the following semester, the grade in the course then becomes No-Credit. A student who has registered for, but failed to work in, a course and has not followed appropriate procedure to drop it will receive the designation No-Credit in the course.

Class attendance is an important factor in the determination of final grades and is the student's responsibility. The student is required to inform the instructor of reasons for absence and make arrangements to make up assignments.

Reports of student progress, if work is unsatisfactory, are filed by instructors with the Registrar in the middle of each semester. Reports are sent to the students.

Grade reports are sent to the students at the end of each semester. Letter grades are not used and, consequently, we do not compute cumulative averages.

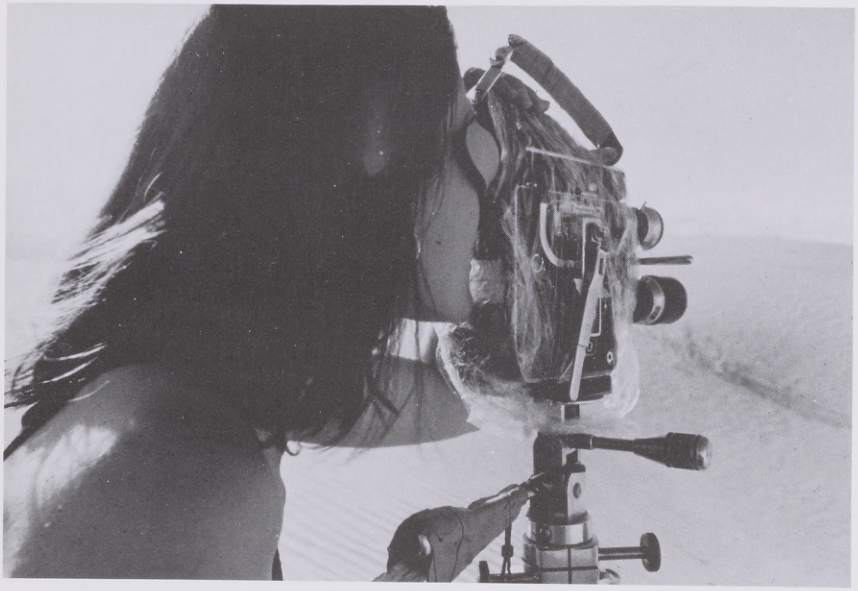
ACADEMIC CONDUCT AND CONDITIONS

Probation. Degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on academic probation. Students not receiving credit for a minimum of one-half of all courses attempted during two consecutive semesters are dismissed.

Dismissal. A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interest of the College. A dismissed student may petition the Dean of the College for re-admission after one year.

Leave of Absence. A student planning to discontinue studies at the College for a temporary period must complete a Leave of Absence Request available in the Records Office. A student who is away from the College for more than two consecutive semesters must reapply for admission, for which the fee is waived and re-entry is assured. Leave of absence is not official until necessary official signatures have been obtained.

Withdrawal from the College. A student contemplating withdrawal from the College for personal or academic reasons should



Graduate student Kathryn Golden filming ***The Passive Earth*** *(color sound film, 1980, 15 minutes).*

first consult the Student Life Counselor. Withdrawal is official when all established procedures have been completed, including change of program, i.e., official withdrawal from all registered courses and written notice filed with the Records Office.

Re-Entry. All students on an approved leave of absence must notify the Office of Admissions of intent to re-enter. Official transcripts of records covering all college work completed during absence must be submitted to the Office of Records in advance of registration. A student disqualified from the College may petition for admission one year after disqualification. If the petition is approved, the student is placed on probation until satisfactory completion of the semester of re-entry. Petitions must be submitted no later than four weeks prior to the semester for which admission is being requested.

RECORDS

Transcripts. Each regularly enrolled student is entitled to receive one transcript of his/her SFAI College academic record without charge.

Unpaid Accounts. Students may not receive a degree, official statement of grades or transcript of record until they have made satisfactory settlement of all accounts: i.e., tuition, emergency loans, library fines and overdue books. Students with delinquent financial accounts lose their registration privileges.

Release of Records. Annually, the San Francisco Art Institute informs students of the Family Educational Rights and Privacy Act of 1974. This Act, with which the institution complies fully, was designed to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act Office (FERPAO) concerning alleged failures by the institution to comply with the Act.

Diplomas. All diplomas are presented at Commencement ceremonies in May. The diploma bears the degree and the date of the student's actual graduation.

NON-DISCRIMINATION POLICY

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its educational programs, activities or employment policies as required by the Equal Pay Act of 1963 and Title VI and Title IX of the 1972 Educational Amendments. Inquiries regarding compliance with Title IX may be directed to the Director of Administration, Title IX Coordinator, San Francisco Art Institute, 800 Chestnut St., San Francisco, CA 94133, or to the Director of the Office for Civil Rights, Department of Health, Education and Welfare, Washington, DC.

COLLEGE EXPENSES

TUITION

Tuition Deposit. $200 is payable by entering students within thirty days of being notified of their acceptance. This non-refundable registration deposit is applied against tuition and is applicable only for the semester the student makes application.

Tuition is due and payable in full at time of registration each semester. Checks and drafts are to be made out to the order of the San Francisco Art Institute. Tuition and fees stated herein are for the 1980/81 school year.

Undergraduate full-time tuition is $1,950 per semester for four courses of credit. Each additional course of credit above four courses per semester is $485.

Part-time tuition is $560 per course per semester; three courses per semester are $1,640.

Independent Study is $555 per semester for three studio course credits. One humanities course in conjunction with the studio project is an additional $235.

Graduate full-time tuition is $1,620 per semester for three courses of credit. There is a tuition discount of $145 per semester for graduate students who do not use College studio facilities, and a $400 discount per semester for all second and third semester graduate students who have Teaching and Departmental Assistantships. Fourth semester graduate student tuition is $780 with seminar, $555 for independent study. For further graduate work beyond four semesters, a $120 registration fee is paid per semester for review.

Deferred Payment of Tuition literature on commercial monthly payment plans is available on request from the Financial Aid Office.

Tuition Changes. Some annual increases in tuition should be expected in order to meet rising costs. The College attempts to notify students of tuition changes well in advance.

FEES

Application Fee. This must accompany all applications for the BFA or MFA program, and for all students intending to carry two or more courses. It does not apply to tuition and is not refundable. $20

Student Activities Fee. There is a student activities fee of $10 per semester for all students.

Graduate Portfolio Handling Fee. $15 must accompany the portfolio if shipped or it may not be returned.

Student Identification Cards are issued at the time of registration. A $5 fee is charged for replacement.

Late Registration. $25 is charged to students registered for credit after the close of registration.

Change of Program. $10 is charged for each program change after the first week of classes.

Personal Checks Returned Unpaid — $3.

Unpaid Accounts. Grade reports, transcripts, degrees or certificates will not be released for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcripts. First copy of academic record is issued without charge. A $2 fee must accompany subsequent transcript requests and $1 each for additional copies made at the same time.

WITHDRAWALS AND REFUNDS

Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only and not on fees or surcharges. Refunds will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records Office. Refunds are based on the entire tuition for the courses being dropped and will be allowed according to the following schedule:

First week of semester — 80% of tuition for the courses being dropped
Second week of semester — 60%
Third week of semester — 40%
Fourth week of semester — 20%
Fifth week of semester — no refund.

Full refunds in the amount over the non-refundable tuition deposit will be given prior to the first day of class. Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owed to the College is due on the day of withdrawal from the College.

FINANCIAL AID

Photography instructor Jerry Burchard with students.

All prospective students in need of financial aid are encouraged to visit the Financial Aid Office for details on possible sources of aid, and to study this section of the catalog to determine their eligibility for available awards.

The financial aid program accomplishes several goals: assistance for the student who could not otherwise afford to attend, support for the existing cultural and economic diversity of the student body, and an increase in the opportunities for higher education available to low-income students.

APPLICATIONS

Administered through the Financial Aid Office, all aid requests must include a completed application for admission to SFAI and a Financial Aid Form (FAF) filed with the nearest College Scholarship Service . The FAF and detailed information may be obtained from the Financial Aid Office. Applications received by April 1 are given priority consideration for the following Fall and Spring Semesters and are processed following acceptance to the College. Students who apply after the priority deadline are evaluated for financial aid eligibility, but awards are contingent upon available funds.

Students are urged and/or required to seek financial awards from sources not administered by the College, such as state scholarships, local service clubs, Veterans Administration, Social Security, etc. Consult the appropriate agency to obtain information and applications.

INSTITUTE AID SOURCES

Grants-in-Aid

Grants-in-Aid are awarded on the basis of need. All entering, continuing and re-entering students may apply for grants-in-aid by completing the Financial Aid Form (FAF). All awards are based on full-time enrollment and are reduced proportionately in the event the student enrolls on a part-time basis.

Approximately $180,000 in SFAI grants is awarded annually. Grants include the following memorial scholarships, as well as additional grants awarded from other College sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics. Applicants must have had previous training or work in ceramic sculpture.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Edward Wilson Coles Art Scholarship Fund Full tuition granted for one student in painting or sculpture.

Crown Zellerbach Foundation Scholarship. Awarded annually to an outstanding upper division student.

Hector Escobosa Scholarship. Full tuition granted to one upper division student in painting.

Sine Hahn Scholarship Fund. Half tuition granted for study in oil painting.

Alvin Light Sculpture Merit Scholarship. Awarded to an advanced undergraduate student for outstanding work in sculpture.

Edna M. Reichmuth Educational Fund. Scholarships for graduates of Alameda County high schools who are pursuing studies in the fine arts.

Emerging Filmmaker Award. A $10,000 grant, made possible by the Jerome Foundation, is awarded each year to one or two filmmakers of promise. Filmmakers who have received an MFA from the Art Institute within a two-year period are eligible to apply by submitting a detailed synopsis of their project with a portfolio.

Six general scholarships offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James D. Phelan, Abraham Rosenberg and Virgil Williams.

FEDERAL AID SOURCES

Students applying for federal or state programs must be United States citizens, nationals or persons in the United States for other than a temporary purpose.

Basic Educational Opportunity Grants. BEOG are available to all students who have not yet obtained a bachelor's degree. Awarded on the basis of need, the grants pay up to $1,800 for payment of tuition, fees and related educational expenses.

Supplemental Educational Opportunity Grants. SEOG are made to students on the basis of financial need. These grants require matching funds which typically include school grants, outside scholarships, College work study or the Basic Educational Opportunity Grant.

Work-Study Program. The College participates in the federal work-study program, providing employment opportunities on and off campus in nonprofit agencies. Students selected must show demonstrated need through the submission of the Financial Aid Form (FAF). Work-study awards are offered after all other grants are considered.

Guaranteed Student Loans generally provide loans up to $2,500 a year for undergraduate study and up to $5,000 a year for graduate study. Loans are made through banks, savings and loan associations and other authorized lenders at an approximate annual interest rate of seven percent. The guarantee agency pays the interest for students qualifying for interest benefits as long as the student is attending college at least half time. Repayment of loans begins nine months after leaving college, and is normally scheduled over a five to ten year period. Applications for loans from California lenders are available from the Financial Aid Office.

STATE AID SOURCES

Out-of-State Programs. Residents of states other than California should write to their State Department of Education for information on grant and loan programs available for students who study out of state. SFAI does not award funds from its resources which are potentially available from a state program for which the student neglects to apply.

California Programs. Any California student who applies for financial aid *must* submit the Student Aid Application for California. Student residents of California are those who will have lived in the state for at least one year prior to the date on which they use the grant. Information and application forms (SAAC and Supplement) may be obtained from high school counseling offices or the Art Institute's Financial Aid Office. Students may be required to take the SAT examination by December 1 as one of the qualifying steps if a high school GPA is not available or is more than ten years old. Application deadline for undergraduate aid is early February.

Cal Grant A. Award winners are selected by the California Student Aid Commission. A Cal Grant A award provides full tuition payment (up to $2,900), and may be renewed for up to four years of college study beyond high school.

Cal Grant B. The program is intended to help high potential students from minority and low-income families (under $12,500 for a family of four). Awards are available to students who have completed less than one semester of college. For freshmen, the Cal Grant B award is usually limited to non-tuition costs of attending college; when renewed by sophomores, juniors and seniors, it may also cover full-tuition payment.

State Graduate Fellowships. These are normally granted for one academic year, and range from $700 to full tuition and fees. They are renewable for up to three additional years. State Fellowships are awarded on the basis of test scores (GRE), undergraduate grade point averages, disadvantagement characteristics and a financial need assessment. Deadline for filing applications is early February.

The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall Semester before continuing an award for the Spring Semester, and to award only a part or none of the funds shown should academic performance fall to a probationary level.

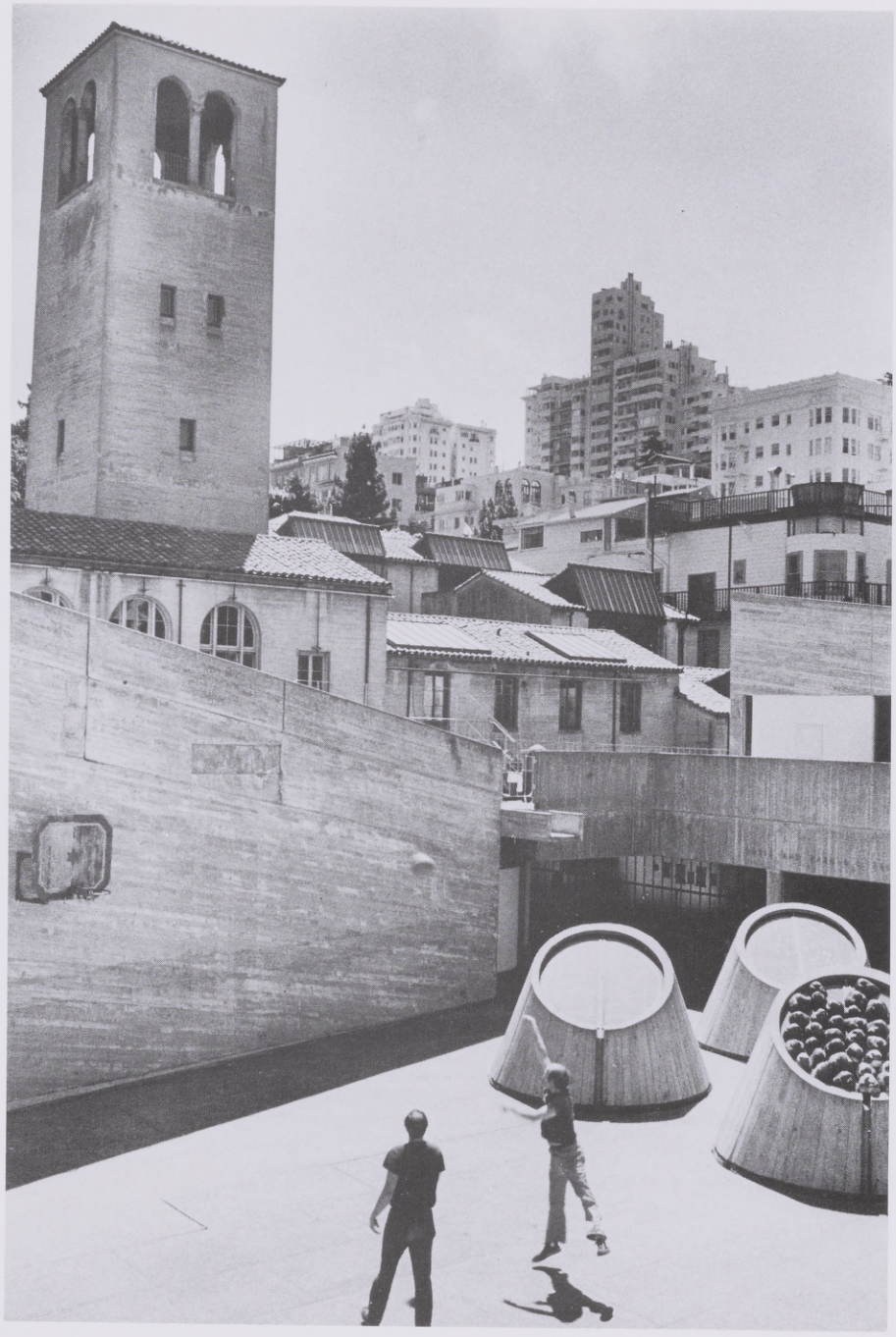
TUITION DEFERMENTS

College-administered tuition deferments are available on a limited basis to students under unusual circumstances. Applications may be obtained in the Financial Aid Office, and must be approved by the Cashier. After the *minimum* deposit of $200 is paid, the amount to be deferred may be paid in two monthly installments. Since these deferments are available only after students' financial aid eligibility has been determined by the Financial Aid Office, students should apply for financial aid well in advance of the scheduled registration date. No deferments will be given out during registration itself. Students who do not complete their deferment applications prior to registration will have to register late. *There will be no exceptions to this rule.*

STUDENT EMPLOYMENT

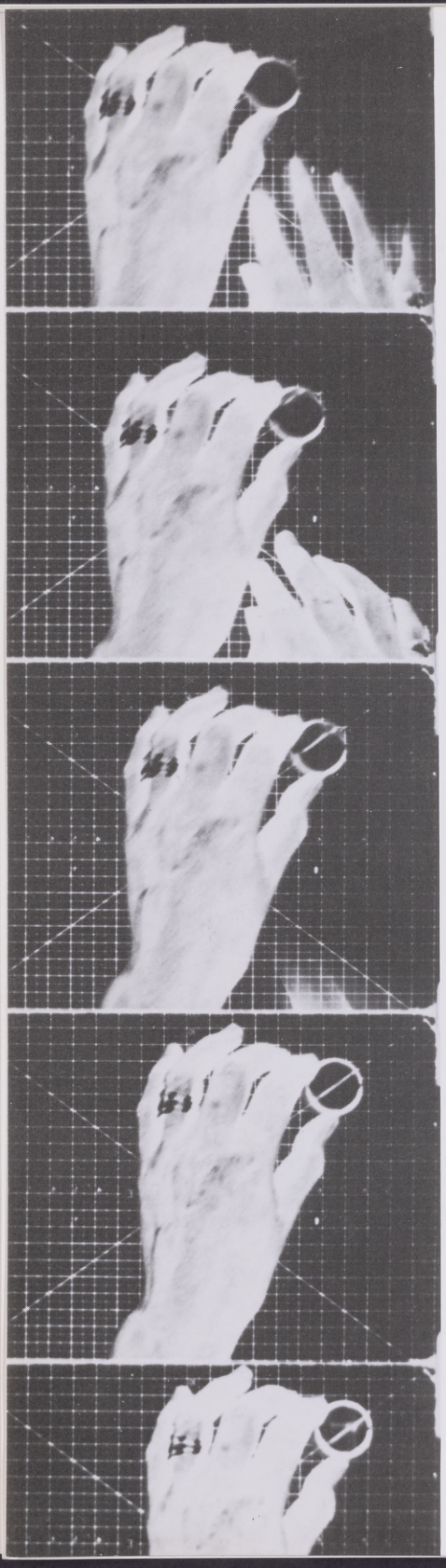
Regular part-time employment on campus includes work in the departmental and College offices, for example, as switchboard operators, clerks, typists and monitors. Most jobs are filled by students receiving an employment opportunity as part of a financial aid award. The general average of student earnings in a campus job is between $300 and $400 a semester.

Applications for Student Employment. Students who receive a financial aid award that includes the opportunity for a job should, in the first week of the semester, file appropriate forms listing skills with the Financial Aid Office.



Departments

Faculty and curricula listed by departments in the following section are generally based on the 1979/80 academic year, and may vary each semester. For more specific information, write to the Office of Admissions, SFAI, 800 Chestnut St., San Francisco, CA 94133; or call (415) 771-7020.



Filmmaking

Individual artists approach filmmaking in different ways. The student can range from full-scale production with large crews to nearly solo creations. They can arrange the medium for theatrical exhibition, small gatherings and galleries or incorporate it into other forms, such as installations, performances, stage and sound events.

Film activity in the Bay Area reflects this diversity: from one-person shows at the Cinematheque (a continual program of independent films screened at the Art Institute), the Pacific Film Archive in Berkeley and Intersection (an artist-run gallery in San Francisco) to commercial studio productions; from equipment clubs to sound stages; from alternative gallery productions to neighborhood workshops and to political documentary co-ops. None of this is new, yet all of it is fresh.

At the Art Institute the emphasis is on determining one's own direction. We provide the facilities and experienced guidance, you make (and own) your films. The tutorial system encourages a one-to-one student/advisor relationship, and the wide-ranging background of our faculty enables the student to choose an advisor appropriate to his/her sense of direction.

One semester of Beginning Filmmaking is prerequisite to Further Filmmaking. The *Equipment Class* should be completed in the first two years. A student may enroll in more than two film courses per semester by permission of the department chair.

All courses listed are for one course credit.

1979/80 Faculty:
Don Lloyd, *Chair*
James Broughton
Stephen Dwoskin
Simon Edery
Phil Greene
Larry Jordan
George Kuchar
Janice Crystal Lipzin
Toney Merritt
Gunvor Nelson
Dennis Pies
Roy Ramsing
Anthony Reveaux
Al Wong
Cathy Zheutlin

BEGINNING FILMMAKING

George Kuchar
Some of the instructor's films are shown and his techniques discussed (not very technical). Students practice handling equipment which is brought in from the film check-out room, and shoot sequences to try out learned techniques. Works done by students outside of class time are asked for so that, at the end of the semester, we can conduct a mini-film festival of our own, and see what each person has achieved. Students are encouraged to bring in their films-in-progress as the teacher does the same.

Janis Crystal Lipzin
This course does not teach you how to make Hollywood-type movies. It introduces *ideas* and *techniques* of experimental filmmaking in super-8 and 16mm. Class time is divided among technical sessions about use of equipment and materials; extensive viewings, analysis and discussion of experimental films; and discussion and viewings of students' works-in-progress. Students make three films. Satisfactory work in this course requires talent and intelligence, as well as discipline, energy, perseverance, patience and a receptive stance toward new concepts. This course attempts to strike a balance between "imposed rigor" and "personal expressiveness."

Dennis Pies
Documents — A course designed for the beginning film student in which we study the camera, lenses, filmstocks and densitometry, shooting, lighting, sound and editing. Classes include lectures, demonstrations, studio shooting sessions and film

Deborah Fort, *Untitled (Hands),* 1980, black and white silent film, 6 minutes. (Undergraduate)

Toney Wesley Merritt, *Three Masked Pieces,* 1979, color film with optical sound, 3-1/2 minutes. (Graduate)

screenings. Together the class makes a film based on our consideration of various filmic aspects of "the real." We screen films that range from Vertov to Conner to Godard, from documentary to *cinéma vérité* to portrait and diary films. Students are expected to complete assignments for each of the technical topics, which become a part of the group's film, as well as keep a film journal. Advanced students may enroll for tutorial with studio credit.

Al Wong
Basic cameras, types of film, light and sound: with this information the class engages in a film project which allows students to explore their ideas in a given area. One roll of film is provided to each student for work on the class project.

FURTHER FILMMAKING

Equipment Class — Staff and graduates instruct students individually in the care and use of all production and post-production equipment. The principle of this class is that instruction is provided when you need and are ready to use it, so you may take up to four semesters to earn the credit. Periodically there are special demonstrations given by staff or guests. Following instruction or demonstration, students are tested in order to qualify to book equipment for their own use.

James Broughton
Film Writing — This class operates on the assumption that the more vividly a filmmaker articulates creative vision before shooting, the clearer and sturdier the finished work. Therefore, this is a class in writing as a tool of elucidation and precision. The first of two meetings held each week explores writing forms, from exercises for the imagination to preparation of shooting scripts. The second session is a studio situation where each student has time to work out ideas for a solo production or collaborate with others in the class. A completed film script is required of each participant by the end of the term. (Prerequisite to *Film Directing.*)

James Broughton
Film Directing — In this class it is understood that film directing means everything from conceiving the original idea to sweeping out the corpses after the shooting. Areas to be explored: acting techniques, casting, lighting, composing for actions, costuming, voice over and under, plus what to avoid. Scenes are rehearsed and staged. It is hoped that a collaborative project might emerge out of the talents in the class. The first meeting each week is devoted to acting exercises, production tactics, scripting and rehearsal problems. The second meeting is concerned with the actual staging of scenes by the instructor and the students from which something might be learned or created. (Prerequisite, *Film Writing.*)

James Broughton
Visionary Film — This is a mini-film history class on an intimate scale, which is concerned with a personal exploration of the avant-garde tradition in the development of cinema. Emphasis is placed on the American experience as it derives from European ancestors, following the format of P. Adams Sitney's book, *Visionary Film* (Oxford Press, paperback), which is the text for this class. Filmmakers to be discussed include most of the seminal figures, from Cocteau to Brakhage and from Maya Deren to Michael Snow.

Simon Edery
Optical Printing — The optical printer offers the artist one of the best chances to be a twentieth-century magician. Almost any idea can be transformed into a "pseudo-reality" if it is met with enough informed patience and innovative zeal. This class provides students with the critical insight and the technical facility needed to realize the meaningful statements in composite moving imagery that our equipment is capable of delivering. No prior knowledge of or experience with opticals is assumed. Footage is produced and analyzed during class time.

Phil Greene
Documentary Film — This 16mm documentary film class emphasizes individual and group documentary production, together with exploration and extension of the documentary film form. Students view and discuss documentary films, study technique, participate in classroom exercises involving four-person documentary crews, produce, individually or in groups, a three- to five-minute documentary film to its fine-cut (edited workprint) stage, with sound track or written sound treatment, and participate in the production and evaluation of an ongoing class documentary project. Students, who are required to attend all classes, should bring an example of their most recent film work to the first class to be left with the instructor for a week.

Larry Jordan
Contemporary Expressionist Cinema — We attempt in-depth analysis of certain living film artists and their work. Some are well-known artists and works; others are relatively unknown. A final paper is required.

Larry Jordan
Tutorial — I advise students on all phases of filmmaking, from script writing to animation. We meet for one-half hour appointments on a one-to-one basis every two weeks and together during the middle and final weeks for breakfast or lunch.

Larry Jordan
Beginning Animation — We focus on the immediacy of animation movement and color, working very fast from live and purely imaginary models, and filming the work one day each week. Techniques include cell animation, cut-out animation, rotoscope and direct painting on film.

George Kuchar
Dramatic Narrative — A movie will be shot on the premises using everyone in the class in rotating roles as photographer, lighting crew, make-up, costumes, sets and actors. Low-budget techniques are sought, but these techniques hopefully strive for the utmost polish in visualization. A strict plan of execution may not be in effect because of unforeseeable variables, but the tone of the work should become obvious after the first few meetings. Work proceeds from there, come rain or shine. All aspects of filmmaking are touched upon during the course of shooting, and the screening of the week's rushes reveals faults and virtues.

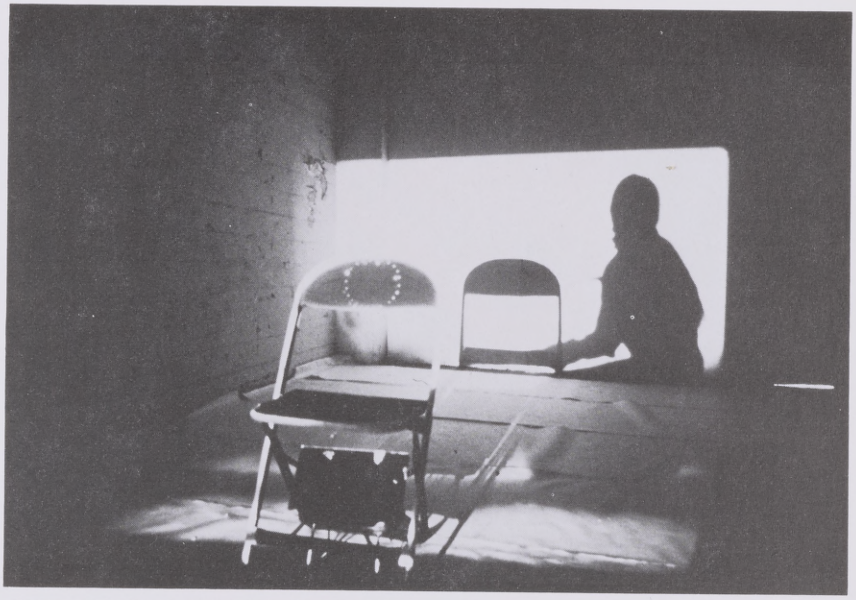
Don Lloyd
Sound and Electronics — We study the principles of modern low-power electronics and microcomputer systems in general and their use in the production of sound in particular.

A small lab fee covers a basic set of tools and components that remain the student's property. No prior experience with electronics or sound composition is required, but students are expected to construct at least one functioning circuit of their own design.

Gunvor Nelson
Editing Seminar — Bring your film project or found footage to the first class meeting. You are required to edit this material throughout the semester. The seminar class centers on the editing possibilities of your films. In addition, outstandingly edited films, both historical and contemporary, are analyzed. This is an ongoing process of the discovery of seeing choices and making decisions.

Gunvor Nelson
Tutorial — I work individually with you on your project, editing and exploring your film footage for clarity and self-expression. It is your responsibility to make appointments. The class meets three times during the semester as a group. Bring film footage to the first class meeting.

Dennis Pies
Film /Performance — This course is concerned with developing the concept of the filmmaker/performer who directly participates as a live part of the projection in shaping the illuminated image, the sound and the space in which all the elements must come together. Technical areas covered are performance dynamics, filmmaking skills that apply to this work, making of props and costumes to shape the projection area and work in live sound presentation. Near the end of the semester, the class presents a show with individual and group pieces, emphasizing effective transition between pieces during performance.



Al Wong, *Shadow and Chair,* 1980, color film installation with chair and luminescent paint, 11 minutes. (Faculty)

Mark Freeman, *Mad River,* 16mm color sound film, work-in-progress, 58 minutes. (Graduate)

George Kuchar, *Untitled,* color sound film, work-in-progress. (Faculty)

Dennis Pies
This course is designed to give intensive individual criticism and assistance to the student who has work-in-progress or who has a specific film in mind. We meet formally two mornings a week to view a variety of films as examples of technical or aesthetic concerns. Optical printing, rotoscopy and drawn animation are the main topics of these meetings. The remaining class times are spent with individual students.

Roy Ramsing
Sound Track Seminar — Methods of producing sound for film from original recording on location and in the studio, through the transfer and final mixing process. Emphasis is on the practical and theoretical knowledge required to produce sound tracks. Access to quarter-inch recording equipment of your own is helpful.

Al Wong
Alternative to Film — The class deals with the use of front and back projection, double screens, film installation, film projection on three-dimensional objects, body projection, projections on water, on screen, etc. Alternatives to traditional forms are discussed and encouraged in regard to the individual's work. Lighting, camera and sound are demonstrated in relationship to the preceding formats/concepts. In conjunction with guest artists showing and discussing their work, there are field trips to alternative exhibition spaces and related situations.

Cathy Zheutlin
Cinematography /Lighting — This is a class for people who want to experiment with cinematography and lighting (learn by doing — trial and discovery). Through a series of exercises we see how various camera and lighting techniques affect the outcome of a film. In particular, the class concentrates on learning about different lighting styles from documentaries with "available light" to controlled studio situations with flags, scrims, filters, gels and imagination. Students participate in hands-on lighting set-ups and field trips to local studios and rental houses. Several times a semester, classes meet during the daytime and possibly on weekends.

Richard J. Sullivan, *Untitled,* 1980, 16mm color and black and white sound film. (Graduate)

Gunvor Nelson (and Dorothy Wiley), *Before Need,* 1980, 16mm color sound film, 75 minutes. Pictured: Cleta Wiley, John Nesci and Jac White. (Faculty)

Cathy Zheutlin, *In the Best Interests of the Children,* 1977, 16mm color sound film, 53 minutes. (Faculty)

History of Filmmaking
Anthony Reveaux
An examination of the range and depth of audio-visual innovation by film artists working within cinematic modes of discourse, as diverse as classic, international, Hollywood experimentalism, independent and avant-garde. Exploration of issues such as materiality, time, space and light, and montage.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Filmmaking

Courses	Semester	1st	2nd
First Year			
Beginning Filmmaking		1	
Equipment Class		1	
Further Filmmaking			1
History of Filmmaking		1	1
Modern Art History			1
Humanities:			
Western Civilization		1	1
		4	4
Second Year			
Studio courses including at least one in the major		3	3
English		1	
Humanities: Area Studies			1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
Humanities Elective		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

Requirement for BFA degree: thirty courses

Painting

The Painting Department teaches painting and drawing. It is committed to the affirmation of painting and drawing as fine arts of rigorous nobility and integrity. The means and forms unique to these media originate in emotion, experience and imagination, visually informing and sensitizing human affairs. We view these artistic processes as evolutionary, renewable and inclusive.

As artist-teachers representing a wide range of directions, opinions and information, we share the belief that personal experience and dreams are the foundations of one's art and capacity to grow. We strive, then, to recognize each student's complexities, to understand his or her concerns and to promote self-direction. By concentrating on student work individually, we are also able to guide that which is tentative and unfinished. Finally, we are able to acknowledge and encourage expectations that are ambiguous, outcomes that are uncertain and hopes that are barely understood.

We believe that artists basically "teach themselves." For this reason, our instructors do not follow a syllabus covering prescribed subject matter. Rather, we consider the specific needs of each student, and recognize that experience, technical knowledge and ideas must be provided thoughtfully in the order and at the rate best suited to those individual needs.

An open and continuing dialog between students and instructors is a vital requirement of our program. We strive to provide inspiration as well as to help students assume responsibility for their art, developing self-reliance and conviction.

Two semesters of Beginning Drawing are required for Further Drawing; the same is true of painting. After fulfilling Beginning requirements, students may select any Further courses in the department according to their developing interests.

The Studio Program consists of independent work with a faculty advisor. Participation in a critical seminar is also required. Semi-private studios are provided. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite: third or fourth year standing.

All courses listed are for one course credit.

1979/80 Faculty:
Bruce McGaw, *Co-Chair*
Franklin Williams, *Co-Chair*
Tom Akawie
Robert Colescott
David Hannah
Julius Hatofsky
Tom Holland
Robert Hudson
Ivan Majdrakoff
Fred Martin
Peter Plagens
Janis Provisor
Ursula Schneider
Howard Smagula
Hassel Smith
Sam Tchakalian
Carlos Villa

BEGINNING DRAWING

Bill Geis
Drawing from the model and from other sources used less often. Emphasis on the amount and quality of work, in that order, so the student should be prepared to work in all media outside of class, as well as in class.

David Hannah
A basic exploration of two-dimensional fundamentals. An introduction to various processes of thought/material manipulation; an approach to craft and concept.

Julius Hatofsky
An introduction to drawing using the figure and surrounding space, with a range of values in black and white and color in various media (charcoal, ink, tempera, acrylic) to provide a solid foundation of drawing skills.

Carlos Villa
Drawing and/or painting from the model or still-life set ups. Weekly assignments and class critiques; one-to-one consultations based on making visual decisions during intensive work in class. Outside assignments given according to individual progress. Film and slide presentations, visits with guest artists in class and visits to artists' studios and exhibitions.

BEGINNING PAINTING

Tom Akawie
Spray Painting — This is a highly structured class which is limited to twelve people. Beginners are given projects to develop technical skills and sensibility to manipulation and care of equipment. Spraying is done on a variety of surfaces with non-volatile paint (acrylic, watercolor and ink). Problems include glazing techniques, gradations, flat coverage, line exercises, color problems and naturalistic effects of light, color and space. (Not offered 1980/81.)

Robert Colescott
Development of personal imagery with parallel development in material skills and structural knowledge is basic to this course. There is aid in planning problems and experiences on canvas and other supports designed to engender awareness of the fundamentally creative qualities of the art. Individual and group discussions, critiques and lectures are important to develop awareness and understanding of ideas and skills, such as expression and form.

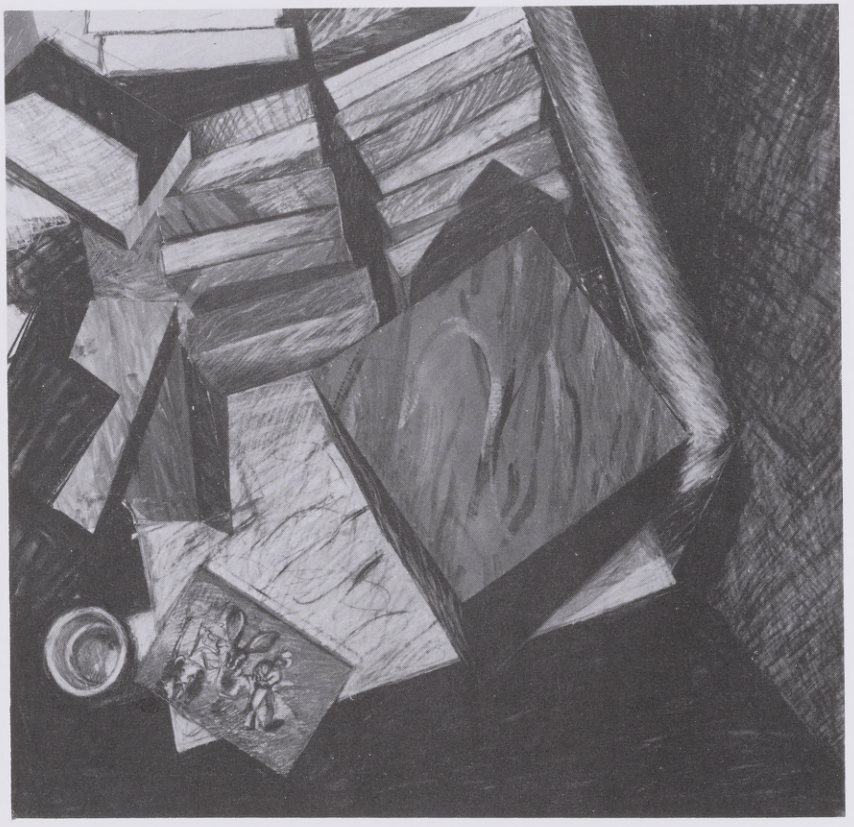
David Hannah
Study and practice of basic painting aspects: color, form, subject, light, scale, material and studio methods.

Julius Hatofsky
Students compose with oil or acrylic on canvas working from the model or the imagination. Use of material in a full and uninhibited manner is stressed. The class deals with basic painting problems, as well as maintenance problems (media, tools, stretching and sizing of canvas).

Bruce McGaw
Work is aimed at fostering comprehension of the basic elements of composition and visual dynamics, the uniqueness of paint and its possible meanings, the aspirations and actualities of painting. Assignments at first, leading to self-initiated projects, models, slides and primarily individual critiques.

Ursula Schneider
This class begins with introductions to basic technical aspects of oil and acrylic painting, with help of specific assignments and discussions. Three paintings must be completed by the first class critique. The second half of the semester is spent developing paintings according to your own needs, and individual assistance is emphasized. My interests are to help in developing a diverse vocabulary and to clarify your ideas.

Franklin Williams
The course is concerned with formal elements of art and attempts to clarify the problems in painting as a beginning experience. Color, composition, space, shape and line are explored within the subject matter of each painting. There are frequent critiques and slide lectures. The content of painting is a topic of discussion and analysis throughout the course. Hopefully, in time, students can blend their experience with the natural qualities of the medium so that their art may reflect the spirit through true introspection and self-awareness.



Pam Paulson, *Untitled,* 1980, color pencil and charcoal, 30″×30″. (Undergraduate)

Tom Holland, *Poor Boy,* 1980, epoxy on aluminum, 89″×87″×43″. (Faculty)

Franklin Williams, *Untitled,* 1979, acrylic on canvas, 70″×50″. (Faculty)

FURTHER DRAWING

David Hannah
This course attempts to foster flexibility of approach to thinking/making with drawing materials, examining various directions and possibilities. The focus is on process, exploring shape, movement, figure/ground and perception/conception. Often, the human figure is the point through which these aspects are approached. Attendance is mandatory; outside assignments are given as needed.

Tom Holland
Exploration of ideas using water-based paints, chalks, pencils, etc., on paper and other temporary materials. Use of human figure as model is available.

Robert Hudson
To explore drawing as a means of communication of visual information. Models are available.

Ivan Majdrakoff
It is hoped to gather a group with a deep concern for drawing. Individual attitudes are seriously considered. Clarity as to competence and possible future directions is sought. General group speculation considers drawing in history, its position today and new possibilities. There are critiques, studio visits, trips, problems and general stimulation toward even greater drawing involvement.

Howard Smagula
Workshop in Drawing, Process and Thought — An exploration of contemporary modes of thinking and working in the visual arts. A studio course designed to acquaint the student with new possibilities for personal work in today's diversified art field. Reading lists with special books, both required and optional, are placed on the reserve shelf. Assignments are given at first but are replaced eventually by self-initiated projects.

FURTHER PAINTING

Robert Colescott
Further thought regarding the relationship of form and idea within the context of choosing personal imagery and materials is central to the course. Frequent critiques, lectures and discussion hopefully encourage independent work, thought and exchange of ideas.

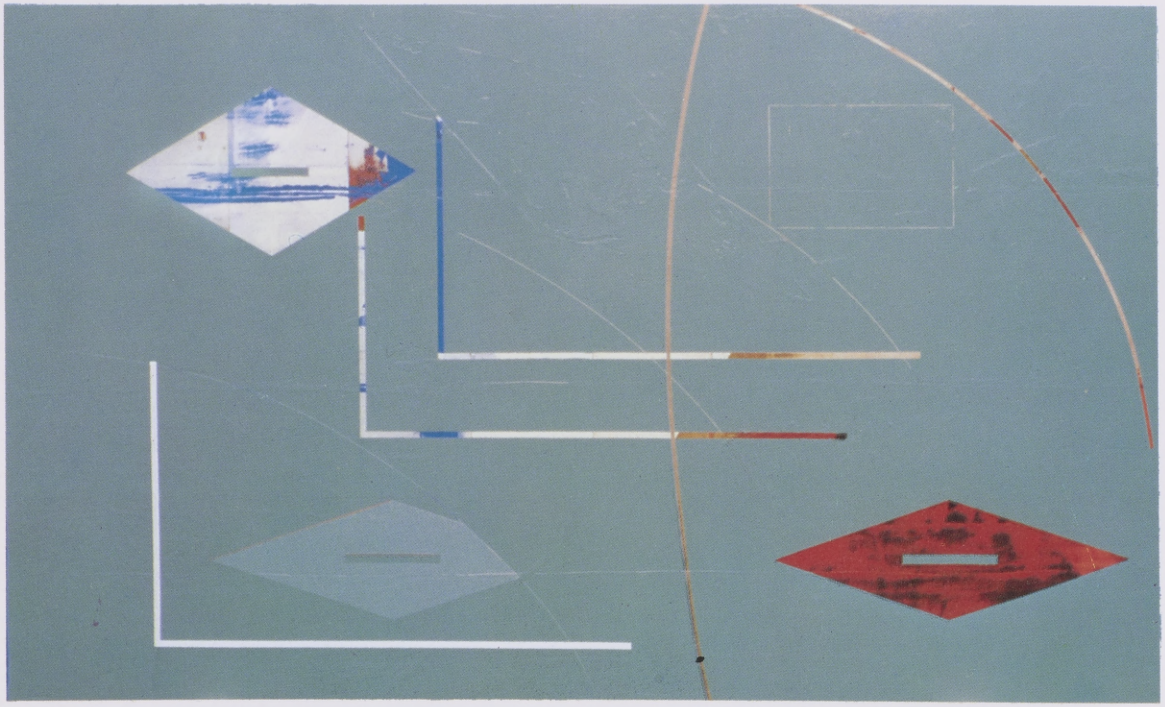
David Hannah
The focus is on the interaction of instructor and individual student. An attempt to urge, challenge, possibly provoke toward the surprise of artistic perception/realization. A search for your limitations.

Tom Holland
Individual instruction with students who bring work to class or work in school studio. Every six weeks there are group or class critiques. Students are allowed to work in their own studios as long as they meet with the instructor once a week.

Robert Hudson
Designed for students who have already achieved a considerable degree of self-direction. Not limited to paint.

Bruce McGaw
Stepped-up inquiry into what painting is, why one does it and what is possible. My sense is that skills improve as the intensity of one's involvement increases. Heightened perception and the fullest use of the individual's capacities and complexities are primary concerns.

Janis Provisor
This class offers a personalized approach to image-making. Students are encouraged to develop and explore source material and to exercise a critical discipline. A rapport and constructive dialog among the students are encouraged with periodic class critiques and awareness of individual work.



Richard Camire, *Untitled,* 1980, oil on canvas, 5′×8′. (Graduate)

Howard Smagula
The structure of the class is based on the needs of the individual artist. Students have two basic needs: to know and to do. They need information of a diverse nature and skills to transform it into significant action. Through group critiques, individual guidance and slide presentations, a balance is reached between thought and action, input and output.

Hassel Smith
Non-Figurative Investigations — Students are expected to be able to program their own work, the direction and/or style of which is not stipulated, but may and probably will range over the whole area of modern practice. Criticism is provided on an individual basis complemented by small group seminars and general class discussions and critiques.

Sam Tchakalian
Instruction in the fundamentals of painting. Guided work from the figure, still life and abstract painting. Class critiques. Emphasis on the individual's attitude and idea of painting. All painting media are used.

Franklin Williams
Studio Program Seminar — Instructor, in weekly meetings with students in the program, focuses on development and clarification of the individual's concept in his or her work. Every three weeks the seminar meets to discuss work as a group.

The History of Painting (a)
Fred Martin
This class is divided into two parts. (1) From the Paleolithic period to the end of the nineteenth century in Europe. The development of the western tradition, with information on painting in Iran, India, China and Japan. (2) Painting in Europe and America in the twentieth century.

The History of Painting (b)
Peter Plagens
Review of contemporary painting.

Karen Brina Chait, *Inside Outside,* 1980, acrylic on canvas, 64″ × 48″. (Graduate)

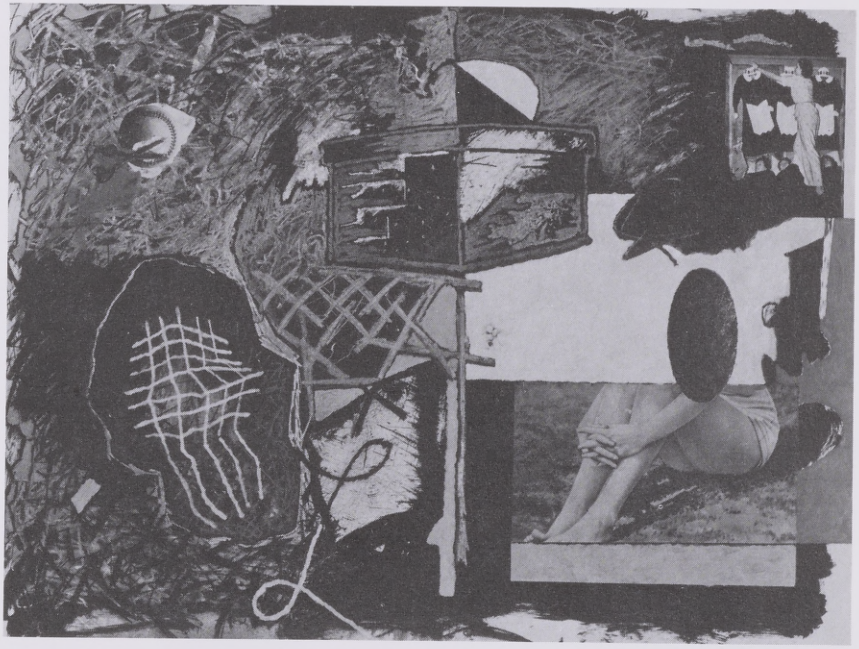
Thomasina Josephine DeMaio, *Untitled,* 1980, oil on canvas. (Undergraduate)

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Painting

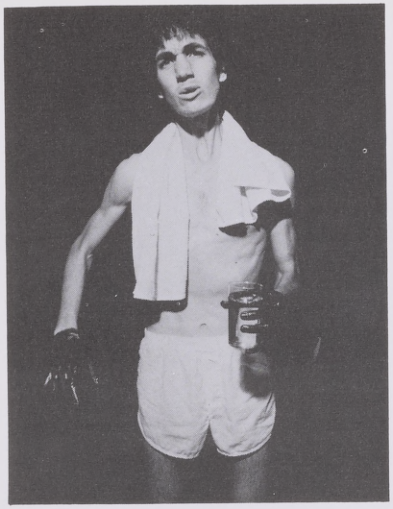
Courses	Semester	1st	2nd
First Year			
Beginning Painting		1	1
Beginning Drawing		1	1
History of Painting (a)		1	
Modern Art History		1	
English			1
Humanities:			
Western Civilization			1
		4	4
Second Year			
Further Painting		1	1
Further Drawing		1	1
History of Painting (b)			1
Studio Elective		1	
Humanities:			
Western Civilization			1
Humanities: Area Studies			1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
Humanities Elective		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

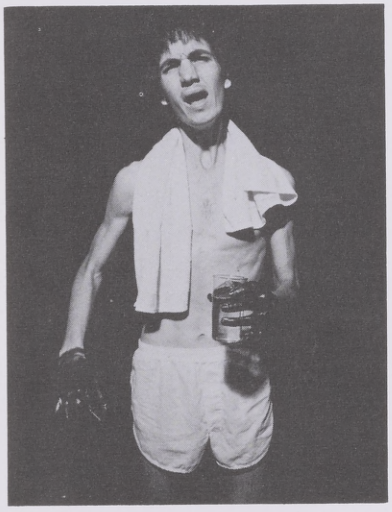
Requirement for BFA degree: thirty courses

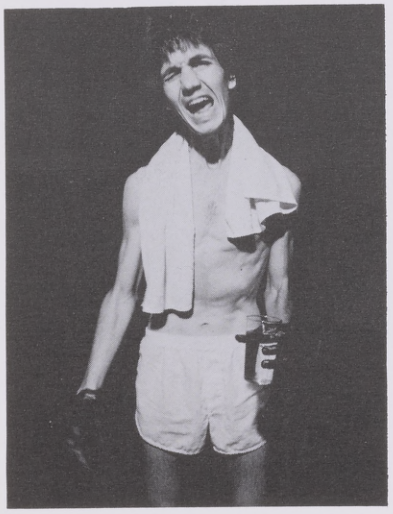


Robert Hudson, *Untitled,* 1979, collage on paper, 32″×42″. (Faculty)

David Hannah, *Zeno Place #21*, 1979, oil on canvas, 54″×90″. (Faculty)







Performance/Video

Students are encouraged to prepare themselves to, or actually to participate in, the art community outside the school, while maintaining the quality of their participation within the academic structure.

***I used to sleep in until I entered the Performance/Video Department. Also, I eat more when I'm trying to work out my pieces.* – Timothy Young**

***Since I've quit coming to class with a hangover, my verbal skills have reached new heights. Thanks to the Performance/Video faculty and staff I don't want to be a rock-and-roll star anymore.* – Magdelin Pierrakos**

Beginning Performance/Video is prerequisite to Further Performance/Video.
History of Video and Performance Art is also required (no prerequisite necessary).
Physical Education for Performance and Technical Video Section, required for majors.

All courses listed are for one course credit.

1979/80 Faculty:
Howard Fried, *Chair*
Julia Heyward
Paul Kos
Tom Marioni
Linda Montano
David Ross

BEGINNING PERFORMANCE/VIDEO

Paul Kos
Primary actions: live and on TV.

FURTHER PERFORMANCE/VIDEO

Physical Education for Performance and Technical Video Section — Required of majors. Guest instructors to be announced.

Howard Fried
This class reaches back toward a very basic principle: show me something, or I'll show you something. One thing I bring to this situation is a large array of wonderful academic folk remedies, more commonly known as assignments. These elixirs motivate people with defective or tired blood and, in certain cases, cause large expenditures of creative energy, as people try to avoid me like the plague. My assignments are prescribed on an individual basis unless I diagnose the disease to be part of a communicable social pathology. Art schools suffer epidemics like everything else. I wanna keep your genes clean. Bye

Howard Fried/Tom Marioni/Julia Heyward
Advanced Seminar and Tutorial Program — Each of the instructors handles his/her section of this class somewhat differently. I would say, though, that generally this class tends to be a less formal and therefore less predictable situation than the other classes. There is the possibility for a lot of individual attention, as well as some fairly bizarre group experiences. My favorite was *The All Night, All Talk Conference,* where we learned that unordinary commitment makes a class successful just as it does a work of art. We sat down at a conference table from 9 pm to 9 am, dedicated to the task of allowing no lapse in our verbal activity for the duration of the conference. This made as much sense as coming to class instead of sleeping in; something I believe in. The longest silence was about two seconds. (HF)

Tim Young, *Last Words: I Can't Swim,* 1980, performance. (Undergraduate)

Howard Fried, *Chiaroscuro,* from *Vito's Reef*, 1978, videotape. (Faculty)

Linda Montano
Performance — Participants explore their mind's fantasies, dreams and personal material, and incorporate this information into actions and interactions with others.

David Ross
Selected Issues — Each student is required to present one written final project and one performance/video work. Class meets two times per week — once for screening and once for review, discussion and presentation. Course is divided into three general areas: the problem of audience, autobiographical impetus and teleculture, and our future. Requirements: selected readings and discussion, maintaining a journal. (Prerequisite: *History of Video and Performance Art* or permission of the instructor.)

History of Video and Performance Art
David Ross
This class provides an overview of artists' use of television, illustrated with single- and multiple-channel videotapes by Americans and Europeans, from 1968 to the present. It includes tapes as used in performance, installation, single-channel tapes of a variety of types, as well as artists' use of broadcast television. Students are required to read assignments, keep a journal on the class and either write one final paper or produce one videotape, which will be viewed by the instructor.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Performance/Video

Courses	**Semester**	**1st**	**2nd**
First Year			
Beginning Performance/Video		1	
Further Performance/Video			1
Studio Elective		1	1
Modern Art History		1	
English			1
Humanities:			
Western Civilization		1	1
		4	4
Second Year			
Studio courses including at least one in the major		3	3
History of Video and Performance Art		1	
Humanities: Area Studies			1
		4	4
Third Year			
Studio courses including at least one in the major		2	3
Art History Elective		1	
Humanities Elective		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

Requirement for BFA degree: thirty courses

Julia Heyward, *This Is a Test,* 1979/80, videotape. (Faculty)

Karen Finley, *Queen of the Bums and Winos,* 1979, Greyhound Bus Depot, SF. Karen Finley, performer. (Undergraduate)

Tony Labat, *Jai Alai Hialeah Hialeah Jai Alai,* 1980, performance, Hotel Utah, SF. Tony Labat and Rike, performers. (Graduate)

Photography

Photography, because of its universal language of realism, can offer maximum clarity in translating the varied and often abstract concepts of visual art. The photography department's responsibility is to aid students in discovering this clarity and expressing their concerns through the medium of photography. We believe that the most productive approach to this complex task is a pluralistic one. Affirming this belief is a working faculty of breadth and experience who teach a broad and supple program. Classes reflect the faculty's major concerns, yet are coordinated to ensure a resonant and coherent experience for students.

We further believe that learning can and should occur outside as well as inside the classroom. Although classes retain their critically important place in the program, they are a part of a larger learning network, which includes visiting artist lecture programs, workshops, special seminars and field work. Such a network, we feel, allows a finer responsiveness to changing needs. As importantly, such an open and varied learning context encourages students' initiative and responsibility for the cogency of their education.

Photography A is prerequisite to Photography B, both of which are prerequisites to Further Photography and *History of Photography.*

A student may not enroll in more than two courses in photography each semester after completing the first year requirements.

All courses listed are for one course credit.

John Collier, *Man of the Andes,* Peru, 1946, photograph, 12″×10″. (Faculty)

1979/80 Faculty:
Reagan Louie, *Chair*
Harry Bowers
Ellen Brooks
Jerry Burchard
S.E. Ciriclio
John Collier
Linda Connor
Jack Fulton
John Harding
Pirkle Jones
Constance Penley
Donna-Lee Phillips
Larry Sultan
Henry Wessel, Jr.

BEGINNING PHOTOGRAPHY A

Jack Fulton
Beginning Color, the Negative Color Process — The fundamentals of color technical knowledge. The film itself, how to develop and expose it. The paper itself, how to print on it. Field trips are taken, and results from them are included in the final presentation of twenty prints that are well finished. Some aesthetic consideration is given to coherence of imagery, but more time is spent on an individual level to give students a thorough understanding of the technical possibilities of expression, which simply means that they are able to make a good print.

Pirkle Jones
This class meets twice a week, with one session in the classroom. Here, many technical problems related to basic control in photography are covered. Students' photography is critiqued from technical and aesthetic points of view. A large collection of fine photographs, as well as work by the instructor, is viewed and discussed. The second session of each week is spent in group labs, developing film, printing work and viewing demonstrations. There are also field trips. Non-photography majors are welcome. The study of photography can benefit their painting, printmaking, film or other interests. Cameras are required (any kind).

BEGINNING PHOTOGRAPHY B

Linda Connor
In this class we explore a wide range of photographic ideas and possibilities. A great deal of slide material is shown, and emphasis is placed on slowly developing a rapport between photographer and imagery.

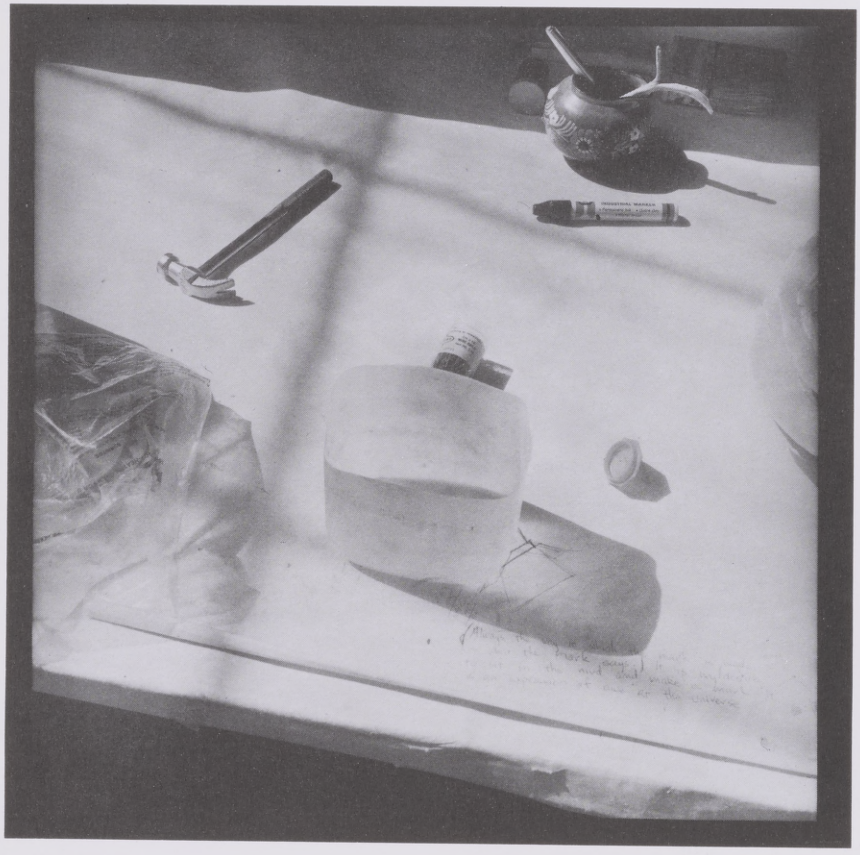
Patience Arakawa, *Untitled,* 1979, type-C print, 11″×14″. (Undergraduate)

Larry Sultan
This course addresses the fundamental questions of photographic expression and communication through individual and group projects, field trips and class discussions. Understanding and control of black and white materials are emphasized within the context of visual ideas and presentational possibilities. We study the singular image and the ideas of image association inherent in the photo essay, slide show and book form. During weekly class discussions, we explore one another's work, as well as critically review photography in its cultural context (advertising, newsphotos, illustrations, etc.).

Henry Wessel, Jr.
This course concentrates on the inherent problems and characteristics of the medium. This includes critical evaluation of work based on the exploration and investigation of specifics within a singular image, as well as the appearance suggested by the general nature of a group of photographs. (May also be taken for Further Photography credit.)

FURTHER PHOTOGRAPHY

Ellen Brooks
This class is an opportunity for those students who wish to extend their use of photographic materials. We explore traditional and nontraditional photographic methods (such as blueprinting liquid emulsion and Vandyke printing) and the support (paper and cloth). Emphasis is placed on finalizing projects which use materials that are relevant to the students' understanding of their imagery and how it relates to chosen methods.



Jerry Burchard
Projects in Black and White and Color — Individual projects in all media specializing in color negatives and slide combinations. Using Xerox and Itek equipment to help map out special concerns of the students.

John Collier and Larry Sultan
Photo Communications — Photography is potentially the most lucid communication medium of the graphic arts because of its universal language of realism. Photographic imagery can offer maximum clarity in translating the varied and often abstract concepts of graphic art. This course in non-verbal communication in photography is taught directly from students' work. The history of art is also reviewed to help students grasp the accelerating dynamics of communication, important for their creative manufacture. As part of the communication experience, students produce projects relating still photography to the sequential images of narrative, carried through in book layout and design.

Linda Connor
Advanced Projects — Each student proposes a special project which is carried out with the instructor's assistant throughout the semester. There are weekly critiques and a final presentation to the class. Both historical and contemporary photography slides are shown during class hours.

Jack Fulton
The Contracted Portfolio — I would like students to leave our school with a strong portfolio of work that is visually coherent and technically well finished. In this class, the student signs a contract to work solely on a particular body of work during the semester. The final presentation is this work in a truly finished format: coherently displayed, spotted, final prints, etc. I want to deal with students who have an idea of what they are doing, who can state what they would like to achieve, who are verbal and willing to develop a class dialog. If one is to make a mark after school, this totality is necessary to an understanding of one's work.

Sharon Wickham, *Still-Live,* 1979/80, toned silver print, 4-3/4″×4-3/4″. (Undergraduate)

Reagan Louie, *My Father Watching Television in My Aunt's Apartment,* from the series, *San Francisco Chinatown*, 1978, photograph. (Faculty)

Henry Wessel, Jr., *Tucson Arizona,* 1977, photograph, 14″×17″. (Faculty)

Janet Delaney, *The Deconstruction of a valid working class, elderly and minority neighborhood is in process. The message from Downtown with eyes focused South of Market is clear: Form Follows Finance,* 1980, extraprint, 14″×17″. (Graduate)

Pirkle Jones
View Camera — Although mastery of the operation of the view camera is not an easy process and requires much physical energy, those with strong motivation benefit from the study of this system. We study the view camera's mechanics and relate its use to our creative needs. Only view camera work is critiqued. There are visits to the studios of photographers Ruth Marion Baruch and the instructor to view fine prints. One camera is issued per two students; however, ownership of a view camera is highly desirable.

Reagan Louie
Experiential Photography — I see this course as a conscious attempt to work on and understand the full experiential meaning of the photographic act. The course is fully participative, where responsibility, initiative and fulfillment are equally shared. The first part of the course is concerned with reading, discussion and sharing experiences in order to gain a sense of scale and purpose to our social, ethical and personal responsibilities as photographers. The second part is the design and implementation of individual or collaborative projects. The final part is an outreach — to return the work to its context and to encounter our subjects.

Constance Penley
Visual Semiology: Contemporary Approaches to the Analysis of the Photographic Image — This survey class includes studies of the photographic image from a variety of disciplines: photography criticism, film theory and reflexive art practice. It introduces concepts in structural linguistics, semiology and psychoanalysis as they pertain to the analysis of the image. A great deal of reading is required. Students are asked to look at the theoretical material presented to see if aspects of their current work can be merged creatively with the critical concerns of the class.

Donna-Lee Phillips
The Book: Reproduction as Reproduction / Reproduction as Original — This course explores the photographic book as an original art object as well as in its traditional role as reference to unique print. Uses of

text, context and format are encountered in supporting or contradicting the meaning of the photograph. All techniques for producing the artist's book and the mass-produced book are unfolded, which prepares participants in this class to produce their photographic book in editions of one or thousands.

Jim Pomeroy
The Perception of Illusion /the Illusion of Perception — (May also be taken for Beginning and Further Sculpture credit; see Beginning Sculpture for course description.)

Henry Wessel, Jr.
Documentary Photography — Students participate as individuals within a group to produce a body of photographic work which documents the contemporary iconography of a particular area. The specific area is chosen by class consensus. One day a week is work in the field, a second day is in class.

History of Photography
Reagan Louie
This course presents the history of photography with an understanding that most photo history is little more than a ranking system — an aestheticized "top ten" or an intellectual exercise which reflects inadequately the complex aspects and effects of photography in contemporary life. Through lectures and class discussions, a critical evaluation and appropriate and relevant history are developed. Each person shares the responsibility for the development of the course through participation and presentations.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

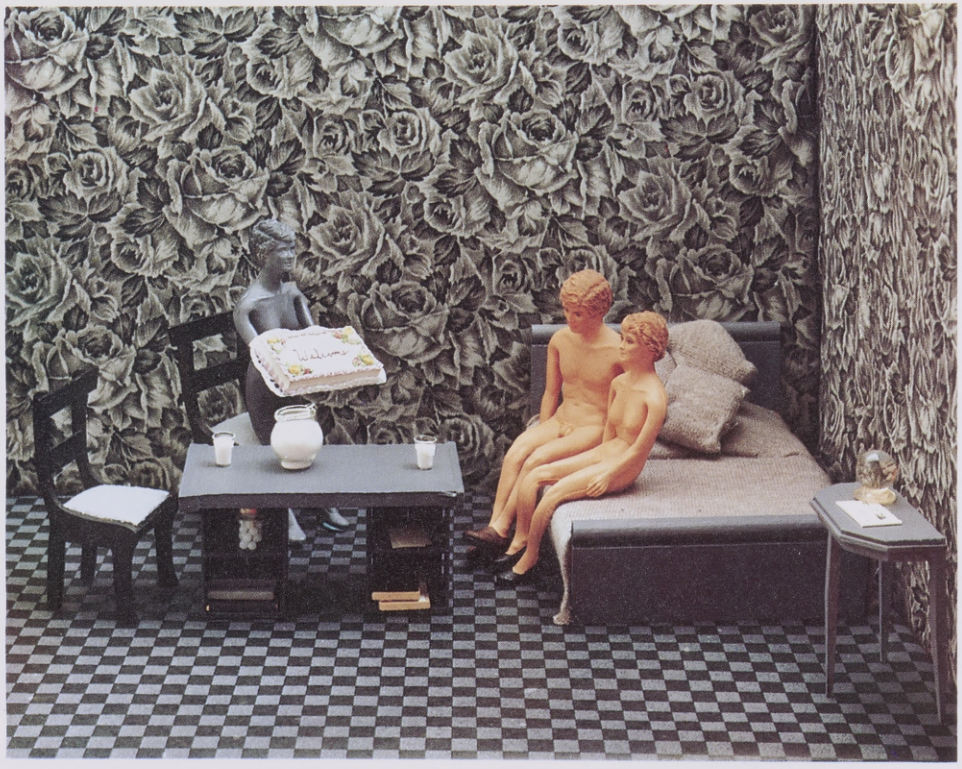
Photography

Courses	**Semester**	**1st**	**2nd**
First Year			
Beginning Photography A, B		1	1
Modern Art History		1	
English		1	
*Studio Elective: outside major		1	1
Art History Elective			1
Humanities:			
Western Civilization			1
		4	4
Second Year			
Studio courses including at least one in the major but not more than two		2	2
History of Photography		1	
Studio Elective			1
Humanities:			
Western Civilization		1	
Humanities: Area Studies			1
		4	4
Third Year			
*Studio courses including at least one in the major but not more than two		3	3
Humanities Elective		1	1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

**Required Electives*
One course in each of the following:
Drawing
Painting or Sculpture
Printmaking
An additional course in any of the above

Requirement for BFA degree: thirty courses

Ross Andelman, *Cosmic Lady,* 1979, photograph, 14″×11″. (Graduate)



Ellen Brooks, *Untitled*, 1979, photograph, 20″×24″. (Faculty)

Printmaking

The Printmaking Department strives to integrate the artist as image-maker with the image created through the graphic medium. We focus on the total person in an attempt to connect these two needs into a coordinated whole. Although our courses are technically defined, we deal primarily with the idea or concept that is brought to the methods and techniques. Our critiques and seminars are concept-oriented and do not give much credence to technical proficiency, if that proficiency does not convey an involved commitment to an idea or image. Our methods are based on an experiential approach where learning is not totally mechanical or quantitative.

The Printmaking Department has evolved a four-year course of study based on the beliefs that students carry the same responsibilities for their work as do practicing artists, and that the department's role is to assist students in the process of artistic development and in the creation of art objects which reflect that process. This latter belief provides the focus of the specific course of study we offer, which is structured to serve two distinct, yet related purposes.

First, there are Beginning and Further courses in etching, lithography, silkscreening, photographic techniques and relief printing, and additional Further courses, including *History of Printmaking* and *Undergraduate Seminar*, where students develop and refine creative sources, methods and attitudes. Distinct goals are established for each course level. This structure, which relates to the development of the student's skills in making art objects, represents the more usual process of education where emphasis is on the quantitative, measurable accumulation of knowledge and skill.

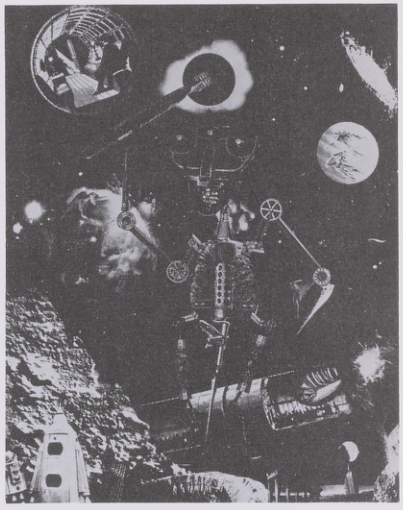
Second, courses develop personal understanding, creative insight and critical awareness which give substance to the art. The curriculum provided by the department gives the student a choice between a breadth of experience in varied media and a depth of experience in a few. The faculty, all of whom are professional artists, instruct at all levels, from Beginning to Further, including the Graduate Program. Students are encouraged to achieve greater experience by focusing attention on fewer media, as well as to approach our faculty as advisors on all levels of study.

The effectiveness of each course is determined by measuring the experience attained by the majority of students at each particular level. Courses are evaluated in two major areas: for technical proficiency, which can be measured by a degree of certainty at all levels, and for artistic maturity and image-making.

A minimum of one semester of Beginning Printmaking is prerequisite to Further Printmaking. *History of Printmaking* is required for majors. Prerequisite to *Undergraduate Seminar* is one Further course or permission of the department chair.

All courses are listed for one course credit.

1979/80 Faculty:
Gordon Kluge, *Chair*
Timothy Ferrell Berry
Pierre Fraser
Erin Goodwin
Richard Graf
Michi Itami
Jessica Jacobs
Martin Keane
Peter LeBlanc



Charles Hubert, *The Exterminating Angel*, 1980, lithograph, 19-1/2″×15-1/4″. (Graduate)

Matricia Oneperson, *Dancer Among The Ideograms,* 1980, etching, 23-1/2″×19-1/4″. (Graduate)

BEGINNING PRINTMAKING

Timothy Ferrell Berry
Etching — This class introduces basic technical aspects of the intaglio printmaking process. Through demonstration and class participation students are encouraged to obtain a sound physical and intellectual understanding of the process in order to concentrate later on a fuller presentation of their concepts through the print experience. Equal emphasis is placed on the plate-making and plate-printing processes, and on hand and photo techniques.

Erin Goodwin
Silkscreen — Students confront the screen-printed image and examine its potential relative to their ideas and imagery. They are introduced to all basic techniques of screen printing, including the building of the basic screen-printing equipment and use of varied stencils (wax and glue resists and photo-stencils). Instructions are also given on registration procedure for multiple color printing and on the creation of editions of prints. Through critiques in class and individual consultations, a development of the philosophy of the unique artist as printmaker is fostered. A loose assignment which prompts the testing and verbalizing of ideas and concepts is given periodically.

Richard Graf
Photoprintmaking — This course is designed to provide the student with a foundation in the theory and practice of the art of photo-printmaking. The experience includes lectures, demonstrations and practical darkroom and studio work, as well as individual and group discussions with the instructor. In the darkroom, there is instruction in the use of the process camera and the enlarger, and in techniques for the creative construction and manipulation of images. In the print studio, there is practical instruction in lithography, etching, silkscreen and relief printing, which provides students with the opportunity to select intelligently the process that best serves their expressive needs.

Richard Graf
Relief — Through lectures, demonstrations, practical studio experience, examples and discussions, the course conveys to the student the internal and external logic of relief printmaking as a means of creating images. Basic instruction includes collage printing, woodcut, linoleum cut and photo-relief techniques, as well as the possibilities of relief as it relates to other print techniques. The goal is to instill an understanding of the potential of relief and other print media for creating art. Students are encouraged first to try it, play with it or explore it uncritically — just do it — in order to incorporate its methods and logic into their perceptions without demanding predetermined effects or results. Students must produce two prints of finished quality, where they select any method or technique or combination to create images from which the prints are made. The prints should include at least two colors, and should represent images which indicate where they would like their art to go. The last meeting of the course is a seminar and general critique where the total seven-week experience is discussed for the purpose of pulling it all into one comprehensible, integrated whole.

Michi Itami
Etching — This course introduces the intaglio media. Students are encouraged to develop imagery and find techniques that are most useful for their particular kind of image, whether figurative or abstract. To facilitate this, various methods of making plates — hard and soft ground, drypoint, mezzotint, sugar lift, aquatint and embossment — are explained and shown. Demonstrations illustrate the various ways to print intaglio plates, such as relief roll-up, rainbow roll and multiple-plate color printing, and how to prepare photographic images and make photoetchings. Students are encouraged to experiment, and to bring in drawings, paintings and photographs so that the instructor can help them adapt ideas and images to the media of etching. Individual and group critiques are conducted to discuss the student's growth and development. There are also trips to galleries and museums to see etchings and prints of various kinds.

Gordon Kluge
Lithography — This course is designed for the individual who has little or no knowledge of the subject. Principles of student "ideas" and how they can best be developed through the use of tools, materials and chemistry related to lithography are covered. Exploration of the image using stone and metal plates forms the basis of this course. Printing of the image on paper or other surfaces is included. In general, students' viewpoints and how their ideas can best be brought to a visual state are of high priority. Demonstrations include: techniques of photolithography and multicolor printing, use of drawing materials, airbrush, inks and papers, and how they effect the image. General shop information and special techniques encourage students to expand their imagery. General discussions on a one-to-one basis with critiques are scheduled as needed, and studio work outside class time is expected.

Peter LeBlanc
Relief — This class teaches block printing (wood and linoleum) techniques, which have been developed by the instructor to produce large-scale, multicolored prints that use water- and oil-based inks.

FURTHER PRINTMAKING

Erin Goodwin
Silkscreen — Further work in screen printing emphasizes growth both within the context of group interaction and on the level of individual image-making. Much of the class time is oriented to shared experiences, readings and discussions. Emphasis is also placed on personal research and image development within the media, one-to-one critiques with the instructor and preparation of a portfolio for presentation to the class at the end of the semester. The experience of this class should contribute to greater skill in engaging technical aspects of screen printing and, more importantly, evidence of a maturing statement on the part of the student.

I met a man who said he was a magician. I told him I was an artist. He asked me if I knew anything of the art of magic.

Erin Goodwin, *Magician Series: The Meeting,* 1979, color xerox and screenprint, 22″×15-1/2″. (Faculty)

Raymond Rapp, *Sense-Data,* 1980, relief print, 23-1/2″×71″. (Graduate)

Richard Graf
Photoprintmaking — Technically, this is an extension of the Beginning course. The students have the opportunity to continue to sharpen their skills and knowledge of the basic photoprint processes, both in the darkroom and in the print studio. As always, there is an attempt to satisfy the student's needs with respect to "how" to do it well. In addition, there are new areas of investigation beyond basic levels. The aim of this course, however, is to go beyond technique. Thus, the primary focus of the experience is on other important dimensions of the student's art: its expressive idea and meaning. There is an attempt to establish a correlation among three critical aspects of the student's art experience: the what, the how and the why.

Michi Itami
Etching — Objectives of this class are to promote and facilitate the growth and development of each student's work through the intaglio media, with a major focus on individual ideas, attitudes and images. This is made possible through individual discussions and weekly group critiques with the instructor. Through close study of students' work, reviews of basic intaglio techniques and workshops in multiple-plate color printing, viscosity roll-up, *chine collé,* mezzotint and engraving, students are encouraged to make etchings of original quality. Various kinds of imagery, whether figurative, photographic or abstract, are considered seriously. Quality of the visual image and clarity of the communication are always assessed and stressed. Students are encouraged to bring in work in other media, such as drawings, paintings and photographs, which are considered to help develop ideas and images in etching. There are also guest lectures and trips to galleries and museums, including the Achenbach Foundation for Graphic Art at the California Palace of the Legion of Honor, to see original prints.

Gordon Kluge
Lithography — Lithography as a creative image-making process is explored. The printmaking facilities offer the advanced student an opportunity to explore imagery in a studio atmosphere. It is expected that the student's "idea" area is explored to a point that during one-to-one critiques or in group discussions, which occur regularly, the student presents both a viewpoint and solid examples of work. Use of presses, tools and materials is refined beyond Beginning Lithography. Preparation of portfolios and writing of the artist's statement are a part of this course. Studio time should be extended beyond class involvement. Students have potential of developing: (1) curiosity about their own work, (2) curiosity about the work of others and (3) ability to express an opinion.

History of Printmaking
Martin Keane
This course presents a comprehensive survey of twentieth-century printmaking, beginning with impressionism and concluding with conceptualism. Historical information is complemented with pertinent cultural and aesthetic data. Emphasis rests on a conceptual understanding of twentieth-century art movements and innovations.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

Printmaking

Courses	Semester	1st	2nd
First Year			
Beginning Printmaking		1	
Further Printmaking			1
Studio Elective		1	1
Modern Art History		1	
English			1
Humanities:			
Western Civilization		1	1
		4	4
Second Year			
Studio courses including at least one in the major		2	3
History of Printmaking		1	
Humanities: Area Studies		1	
Humanities Elective			1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
Art History Elective		1	
Humanities Elective			1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

Requirement for BFA degree: thirty courses

Gordon Kluge, *Ripley Series 111 D,* 1980, lithograph, 26″×22″. (Faculty)

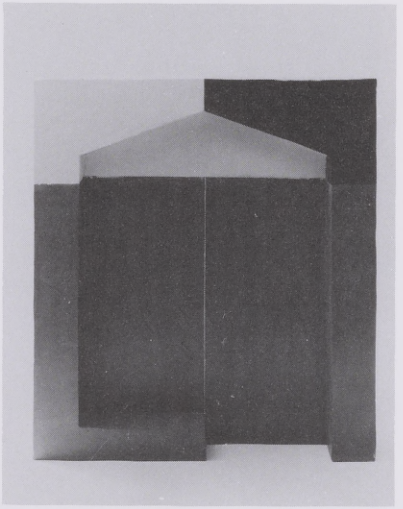
Pamela Kleyman, *Rebirth,* 1980, serigraph, 33″×30″. (Undergraduate)

Sculpture

The Art Institute Sculpture Department is located in the newest section of our facility with 6,840 square feet of classroom and shop space. There are facilities for work in steel, wood, plaster and ceramics. Light fiberglass fabrication and spray painting can also be accommodated. The studio space has thirty-five-foot ceilings and large roll-up doors for easy access in moving student work.

Faculty represent a cross-section of attitudes and practices in contemporary sculpture, with a diverse range of technical and critical expertise available to students. They are currently practicing artists with local and national exhibition experience. Visiting faculty regularly enrich students' options for wide exposure to ideas and analysis of work.

The curriculum addresses past and present sculpture as a tool to support and encourage students' ideas through issues of content and material that arise in the studio. Articulation of personal experience and visual ideas in sculpture is approached as a process of facilitating informed choices by the student artist. Students are encouraged to pursue a meaningful equilibrium between material, content and technique, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves in the world of art.



Patricia Matori, *Untitled,* 1980, wood, spackle, acrylic and wax, 23″×25″×3-1/2″. (Undergraduate)

Two semesters of Beginning Sculpture are prerequisite to Further Sculpture; the same is true of Ceramic Sculpture (see *Ceramic Sculpture*).

All courses listed are for one course credit.

1979/80 Faculty:
Richard Berger, *Chair*
William Geis III
Christin Nelson
Jim Pomeroy
Alan Scarritt

BEGINNING SCULPTURE

Richard Berger
The interrelations of mass, volume, scale, surface and material are examined through assigned projects based on the work of artists of the present and the past. We learn what to do by learning what's been done. Classroom experiences are supplemented with slide presentations and studio visits.

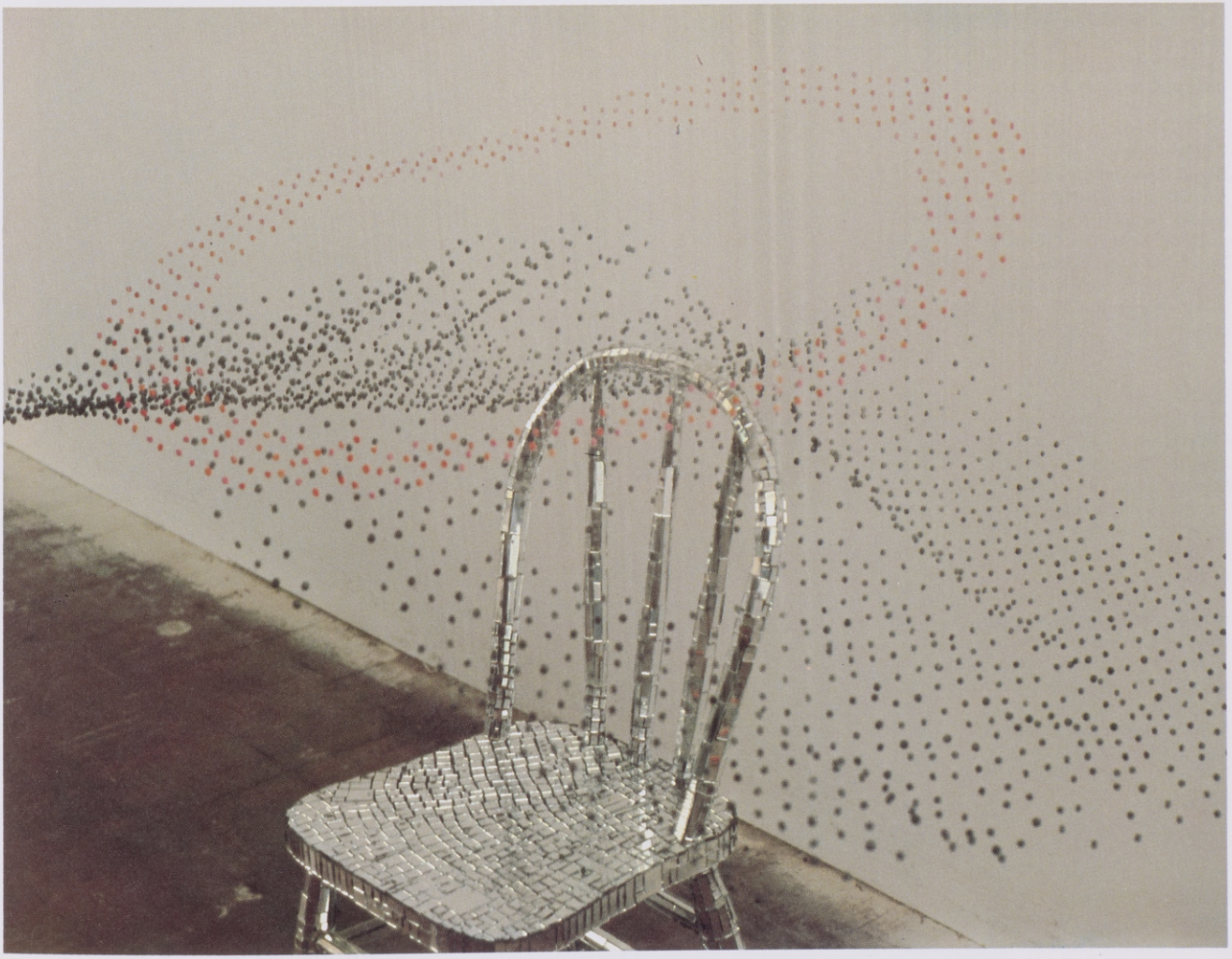
William Geis
Work in plaster and clay. A step-by-step process of how to make things in the most expedient way so as to produce a finished object. Some reading.

Christin Nelson
A technically oriented course acquaints the student with the tools, techniques and materials of mold-making (including body casting), casting in plastics (polyester resins and urethane foams) and rubber, separators and adhesives, dyes and finishes. Works by contemporary artists using these processes are viewed and discussed through slides, lectures and museum visits. Application and potential of casting in plastics are explored through demonstrations and applied student work.

Jim Pomeroy
The Perception of Illusion/the Illusion of Perception — This course deals with post-studio aspects of contemporary art, with emphasis on the illusionary manipulation of space — light and/or sound installations. Investigations include use of single and multiple projection; stereoscopic, anamorphic and phenomenological art; resonance; audio (tape, loops, mikes, amps, transducers, etc.) and non-electronic sound. Students are expected to develop a major project, and collaborative work is welcome. The course begins with group assignments and lectures, then proceeds to a seminar approach that highlights individual presentations. The course also includes guests and field trips. (May be taken for Further Sculpture or Further Photography credit.)

FURTHER SCULPTURE

Richard Berger
My own work involves generating sculptural images by translating mundane, recognizable objects into different states of existence and substance, so that both the nature of a sculptural mass and those qualities which constitute recognition can be examined under new conditions. The transformation



Richard Berger, *Disco Chair,* 1979, lead shot, aluminum and mirrors, 4′×6′×7′, chair, lifesize. (Faculty)

series by Lucas Samaras and the works of Claes Oldenberg, Richard Artschwager and Robert Arneson suggested this way of working to me, and they are considered as source material for the class. The objective of the class is to build these kinds of objects and examine the mechanics of recognition and its role in the individual student's work. (May also be taken for Beginning credit.)

William Geis
Studio Seminar — This is a critique seminar where students bring in their work and materials related to sculpture. Works are analyzed by both the instructor and peers. Emphasis is on individual study to help students prepare for graduate seminars and to make a correlation between what is conceived and what is created.

Jim Pomeroy
From Iron to Irony, Modernism at Its Most Materialistic — This course is an analytical approach to problem solving and efficient expression, i.e., a survey of tools, materials and methods presented in a climate of aggressive production. Primary concerns are the development of dexterity, fluency, vocabulary, perspective, reflex and reflection. *Sculpture* is confronted in its broadest definition, including the narrative, the installation and the time-structured event. Considerations of origin, motivation, function and effect of our *Art* are raised in class through lecture/demonstrations, group problems, individual semester projects, guests and field trips, readings and frequent critiques. Attendance required; collaboration encouraged.

History of Sculpture
Alan Scarritt
This course offers a structural, functional, procedural, cultural and philosophical analysis of the evolution of the sculptural form. History is observed, recorded and analyzed, and used as a tool or filter to discern the present. Emphasis is on the ability to see contemporary sculpture from an historical perspective.

Lee Champagne, *Equation,* 1979, neon, aluminum, wood and plexiglass, 4′×12′×6″, chair, lifesize. (Graduate)

Jim Pomeroy, *Mechanical Music,* 1979, performance on combination wrenches and mallet. (Faculty)

Gail Dannenberger, *Goodbye,* 1980, fiberglass, plaster and wood, 50″×47″×54″. (Graduate)

Richard Shaw, *Artist Walking with Palette,* 1980, ceramic porcelain, 36″×21-1/2″×19″. (Faculty)

Ceramic Sculpture

The teaching of ceramic sculpture at the Art Institute emphasizes the use of clay as a material that embodies a sense of tradition in the context and extension of contemporary art concerns. We encourage experimentation, work in mixed media and development of personal artistic goals and expressions.

Two semesters of Beginning Ceramic Sculpture are prerequisite to Further Ceramic Sculpture. Classes are structured so that advanced students have the option of taking any Beginning course for Further credit in order to work with a particular instructor.

All courses are listed for one course credit.

1979/80 Faculty:
Redd Ekks, *Coordinator*
John Roloff
Richard Shaw

BEGINNING CERAMIC SCULPTURE

Redd Ekks
Techniques in clay with a sculptural emphasis. Instruction covers hand-building, mold-making, wheel work, glazing, underglazing, china painting and other finishing and sculpture methods.

John Roloff
This is an experimental class to explore some alternatives to the "ceramic object." We consider outdoor possibilities and options to firing, furthering associations concerning materials, scale, context, documentation and relationships with other media. An evolution of individual concerns, as well as group possibilities, is encouraged.

Elaine Scheer, *Chair,* 1979, low-fire ceramic and copper wire, 30″×14″×14″. (Undergraduate)

Redd Ekks, *The Ol' Factory,* 1978, clay, paint, glass, metal and water, 9′×5′. (Faculty)

Richard Shaw
Techniques in ceramics with a sculptural emphasis. This course emphasizes individual idea development through the medium of low-fire clay, rather than production pottery. Instruction is given in the techniques of hand-building, mold-making, wheel-work, glazing, underglazing, china painting and a variety of other finishing and sculpture methods, including unfired finishing techniques. All clay work is done in earthenware with low-fire glazes. Experimentation is encouraged.

FURTHER CERAMIC SCULPTURE

Redd Ekks
Studio Seminar — A work/history seminar with an emphasis on special techniques, glaze calculation and the merits of these discoveries. Research is necessary.

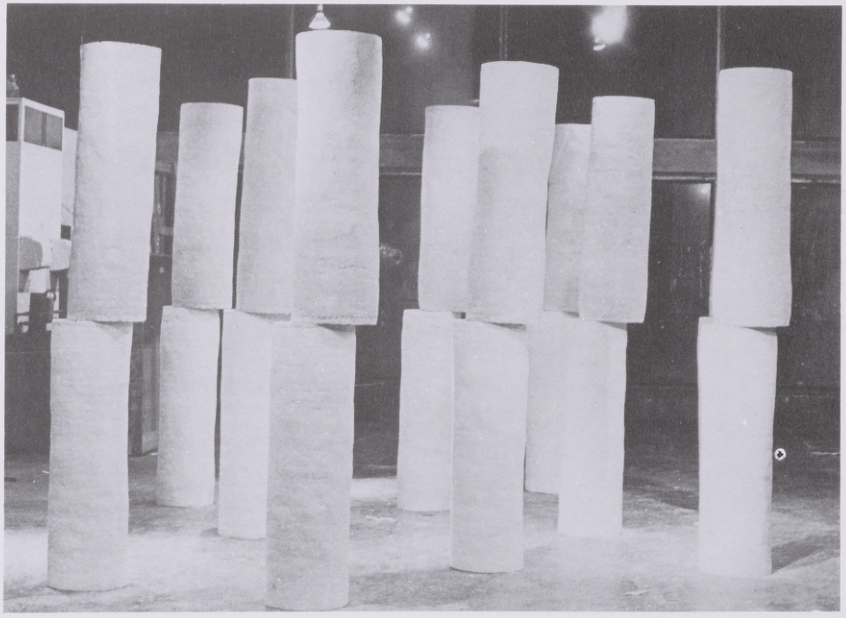
Richard Shaw
Studio Seminar — Intensive work of an ongoing nature, critiques and glaze calculation. More time is spent with the individual student by the instructor and visiting artists.

The faculty in each area of emphasis have developed a pattern of courses as a suggested guide for the student.

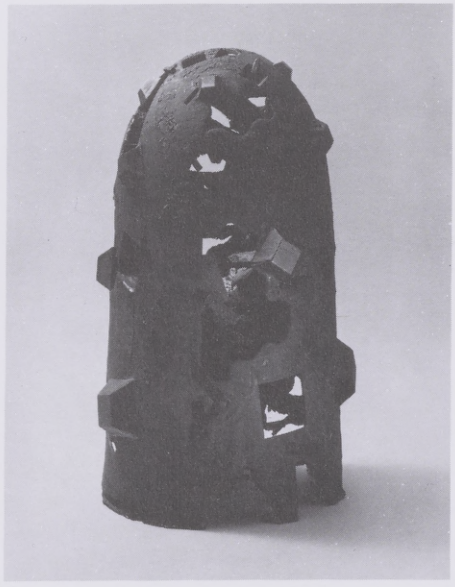
Sculpture

Courses	Semester	1st	2nd
First Year			
Beginning Sculpture or Ceramics		1	1
Studio Elective		1	1
Modern Art History		1	
English			1
Humanities:			
Western Civilization		1	1
		4	4
Second Year			
Further Sculpture or Ceramics		1	1
History of Sculpture		1	
Drawing		1	1
Studio Elective			1
Humanities: Area Studies		1	
Humanities Elective			1
		4	4
Third Year			
Studio courses including at least one in the major		3	3
Art History Elective		1	
Humanities Elective			1
		4	4
Fourth Year			
Studio courses including at least one in the major		2	2
Art History Elective		1	
Humanities Elective			1
		3	3

Requirement for BFA degree: thirty courses



Mark Brozgal, *Bi-Plane,* 1980, installation, 58′×58′×8-1/2′. (Graduate)



Motosuke Ohtake, *Dome #9,* 1980, ceramic porcelain, 21″×11″. (Graduate)

Humanities

The Humanities program at the Art Institute is premised on the assumption that a knowledge of the humanities is a prerequisite for one who aspires to be an artist. Studies related to studio work provide a basis for understanding the context out of which art emerges. They also contribute to the development of critical skills which allow the artist to evaluate the relationship between existing social structures and the aesthetic dimension.

This department primarily exposes students to the cultural heritage of western civilization. While recognizing and emphasizing the direct impact of this traditional perspective, the Humanities Department offers additional courses in Area Studies, which are designed to implement a balanced approach to world civilization in order to prepare artists for engagement in a multi-dimensional world.

Of the thirty courses required for graduation, eleven are non-studio courses. Timing and subject matter of these courses are indicated in the studio department sections of this catalog.

Among the non-studio courses, students must take at least four classes in art history (including *Modern Art History* and the art history requirement specified by each studio department), *English,* two semesters of *Western Civilization,* one semester in *Area Studies* and three electives offered within the Humanities Department.

Transfer students, without a previous BA degree, are required to take at least two courses in humanities at the College. Continuing students may take humanities courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described.

All courses listed are for one course credit.

1979/80 Faculty:
Ray Mondini, *Chair*
Hamid Algar
Jan Butterfield
David Cole
Angela Davis
Karen Ezekiel
Richard Fiscus
Rupert Garcia
Ed Guerrero
Tom Humphrey
Diane Levitin
Jacob Milgrom
Jo Milgrom
Michael Nagler
Morgan O'Hara
Zeese Papanikolas
Adela Roatcap
Carol Lee Sanchez
William Ding Yee Wu

General Art History
Students must take four one-semester art history courses, including modern art history. Depending on departmental policy, one or two art history courses must be in the student's major as described in studio department sections in this catalog. Remaining art history requirements can be fulfilled by *Area Studies* with an art historical emphasis or by art history courses offered in non-major departments.

Western Civilization
This course is based on a close reading of major texts in the history of western culture, and familiarizes the student with documents ranging from Homer to Freud. The material of the course is organized into two semesters: (1) a lecture series, called *Read-*

ings in Western Civilization, which develops the historical and cultural setting of the text and its significance in the context of western art; (2) a seminar in which students become involved in an intensive critical analysis of each work. This seminar not only elucidates the given text, but familiarizes students with a variety of critical approaches possible in reading and interpretation. Supplementary selections from other important works and critical articles are also used. The lecture series is given by resident faculty, as well as guest lecturers from other colleges and universities. Both semesters are required.

English Composition and Creative Writing

English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective credit.

Area Studies

Each semester, courses are offered which study non-western cultural traditions. Approaches range from general cultural surveys to intensive anthropological, socio-economic and art historical analyses. One course in *Area Studies* is required; with the permission of the department chair, additional courses may be taken as electives. Courses in the past have included *Islamic Studies* (Hamid Algar), *Afro-American and African Literature* (Ed Guerrero), *Religious Traditions of India* (Michael Nagler), *Surveys of Chinese and Japanese Cultural History* (William Wu), *Native American Traditions* (Carol Lee Sanchez) and *Customs and Oral Histories of Mexico* (Rupert Garcia), among others.

Humanities Electives

The department offers elective seminars which include science, psychology, philosophy and related contemporary studies. Courses offered in the past have included *Survival and the Arts* (Karen Ezekiel), *Aspects of Biblical Religion: Modes of Interpretation* (Jacob and Jo Milgrom), *Issues in Contemporary Art* (Jan Butterfield) and *The Women's Movement: Past and Present* (Angela Davis).

Albrecht Dürer, *Melencolia I,* 1514, engraving.

Faculty Biographies

TOM AKAWIE-PAINTING
b. New York, NY, 1935. UC Berkeley, BA 1959 and MA 1963. Solo exhibits: David Stuart Gallery, LA, 1966; La Jolla Museum of Art, 1967; Hansen Gallery, SF, 1968; California Palace of the Legion of Honor, SF, 1972; Quay Gallery, SF, 1974; Pyramid Gallery, Washington, DC, 1977; San Jose Museum of Art, CA, 1977; Gallery Paule Anglim, SF, 1977. Group: Los Angeles County Art Museum, 1956; Whitney Museum of American Art, NY, 1970; ME Thelen Gallery, Cologne and Essen, Germany; Museum of Contemporary Art, Chicago; San Francisco Museum of Art; Gimpel & Weitzenhoffer, NY; Dusseldorf Kunstarkt, Germany; Oakland Museum, CA; Santa Barbara Museum, CA; National Collection of Fine Arts, Washington, DC; India 1978 Triennale, India and Thailand; *California Visionary Painting*, traveled in Thailand, Iran, India and Japan, 1978/79; *Reality of Illusion*, Denver, Los Angeles and NY, 1979/80. Publications: "The Young Innovators," *Visions*, 1978; *Rolling Stone;* album covers for SRI Records and Atlantic Records, 1979.

HAMID ALGAR-HUMANITIES
b. Paignton, England, 1940. Trinity College, Cambridge, England, BA 1961 and PhD 1965. Awards: Humanities Institute, UC Berkeley, 1966, 1967, 1969/70 and 1976/77. Selected books: *An Anthology of Modern Arabic Poetry*, UC Press, 1974; *On the Sociology of Islam* (translated from the Persian of 'Ali Shar'ati), Mizan Press, 1979. Selected articles: "Shi'ism and Iran in the Eighteenth Century," *Studies in Islamic History in the Eighteenth Century*, University of Southern Illinois Press, 1976; "Said Nursi and the Risale-i Nur: An Aspect of Islam in Contemporary Turkey," *Islamic Perspectives: Studies in Honour of Mawlana Mawdudi*, 1979; "Religious Forces in Eighteenth and Nineteenth Century Iran," *Cambridge History of Iran*, Vol. VII. Currently, Professor of Near Eastern Studies, UC Berkeley.

RICHARD BERGER-SCULPTURE
b. Los Angeles, CA, 1944. Sacramento State College, BA 1968 and MA 1970. NEA Grant, 1979/80. Solo exhibits: OK Harris, NY, 1974; Ohio State University, 1974; Zara Gallery, SF, 1976 and 1978. Group: MH de Young Memorial Museum, SF, 1971; Stanford University Museum, CA, 1972; Oakland Museum, CA, 1974; JPL Fine Arts, London, 1975; Los Angeles Institute of Contemporary Art, 1976; University Art Museum, Berkeley, 1977; Palo Alto Cultural Center, CA, 1977.

TIMOTHY FERRELL BERRY-PRINTMAKING
"As a professional printmaker and printer, and as director of Teaberry Press, I am also involved in the platemaking and editioning of etchings by other professional artists. I try to combine this experience of working directly with other artists and their approaches to art with my own studio experience to more fully understand, and thus relate to others through teaching, the print experience." **b. Akron, OH, 1948. Denison University, Granville, Ohio, BA 1970; Central School of Art, London, MFA 1974. Recent exhibits: *Cambridge Print Editions*, Cambridge, England; Consort Gallery, London; *Royal Academy Summer Exhibition*, London.**

HARRY BOWERS-PHOTOGRAPHY
b. Los Angeles, CA, 1938. UC Berkeley, BS 1964; SFAI, MFA 1974. National Science Foundation Fellowship; NEA Grant, 1978. Solo exhibits: University of Montana, 1976; Hansen Fuller Gallery, SF, 1976, 1978 and 1980; Linda Farris Gallery, Seattle, 1978. Group: Australian Centre for Photography (Curator), Paddington, 1976; Ohio Silver Gallery, LA, 1976; Silver Image Gallery, Seattle, 1977; The Blue Sky Gallery, Portland, 1978; Optica Gallery, A Center for Contemporary Art, Montreal, 1978; San Francisco Museum of Modern Art, 1980.

ELLEN BROOKS-PHOTOGRAPHY
b. Los Angeles, CA, 1946. UCLA, BA 1968 and MA 1971. Awards: Grant at International Institute of Experimental Printmaking and Papermaking, Santa Cruz, CA; James D. Phelan Award, 1971; NEA Grant, 1974, 1976 and 1979. Solo exhibits: University of Nevada, Las Vegas, 1976; SFAI, 1977; N.A.M.E. Gallery, Chicago, 1978. Group: Museum of Modern Art, NY, 1970 and 1971; Pasadena Museum of Art, 1970; MH de Young Memorial Museum, SF, 1974; La Mamelle, SF, 1976; *From the Collection of Samuel Wagstaff*, Corcoran Gallery of Art, Washington, DC, 1978; Los Angeles Institute of Contemporary Art, 1979; Fraenkel Gallery, SF, 1979; UC Santa Barbara, 1980; San Francisco Museum of Modern Art, 1980; Barbara Gladstone Gallery, NY, 1980.

JAMES BROUGHTON-FILMMAKING
b. Modesto, CA, 1913. Stanford University, BA 1936. Awards: Award of Merit, Edinburgh Film Festival, 1953; First Prize, Cannes Film Festival, 1954; Hauptpreis der Kurzfilmtage, Oberhausen, 1968; Avon Products Foundation, NY, 1969; Guggenheim Fellowships, 1971 and 1974; SECA Award, San Francisco Museum of Modern Art, 1975. Solo exhibits: Whitney Museum of American Art, NY, 1972; San Francisco Museum of Modern Art, 1973; Art Institute of Chicago, 1974; National Film Theatre, London, 1974; Museum of Modern Art, NY, 1974; Carpenter Center for the Visual Arts, Harvard University, 1977; Conservatoire d'Art Cinématographique, Montreal, 1977. Group: London Film Festival, 1969; New York Film Festival, 1971; Cannes Film Festival, 1974. Publications: *A Long Undressing*, 1973; *Seeing the Light*, 1977; *Odes for Odd Occasions*, 1977; *The Androgyne Journal*, 1977.

JERRY BURCHARD-PHOTOGRAPHY
"I trust instincts. When I get to a location, something hits me, like divining water. I feel hot. Then I hold my breath and the exposure just comes on. I feel like I'm being lit up. Later, I can look at a picture, and what I remember is not just me standing there at that corner, but what I remember is getting high while taking the picture. If you kiss someone who's really beautiful, you get off, and the same thing is true when you take a picture. You should feel as if you're glowing. Sometimes I could swear I was overexposing my own picture just from standing there." **b. Rochester, NY, 1931. California School of Fine Arts (SFAI), 1960. Awards: NEA Fellowship, 1976 and 1978; NEA Survey Grant, 1979. Solo exhibits: Texas Gallery, Houston, 1975; American Gallery, SF, 1975; Center of the Eye, Sun Valley, 1976; Corcoran Gallery, Washington, DC, 1978; Addison Gallery, Andover, MA, 1978; Jehu Gallery, SF, 1979. Group: *Contemporary Photographs*, Fogg Art Museum, Harvard University, 1976; *Some North Beach Photographers*, Camerawork Gallery, SF, 1976; San Francisco Museum of Modern Art, 1979; University of Calgary, Canada, 1979; *The Secret Picture Show*, Jehu Gallery, SF, 1980. Publications: *Darkroom*, 1977; *Jerry Burchard* (publication of the Corcoran Gallery), 1978; *Catalog for Collectors*, 1980.**

JAN BUTTERFIELD-HUMANITIES
b. Santa Monica, CA, 1937. Studied: UCLA. Awards: NEA Critic's Fellowship, 1975 and 1976; Squaw Valley Writer's Conference Fellowship, 1978. Contributing Editor for *Arts Magazine* and contributor to numerous publications, including *Art News*, *Art in America*, *American Art Review*, *Art International* and *Mother Jones*. Catalog essays: *Sam Richardson*, 1976; *Robert Hudson*, 1976; *Douglas Davis*, 1977; *Sam Francis*, 1979 and 1980, among others. Selected articles: five-part piece on Robert Irwin, *Arts*

Magazine, 1972–78; interview with Joe Goode, *Currant*, 1975; Sam Francis, *Art International*, 1979; David Hockney, 1979, Philip Guston, 1980, and Vija Celmins, 1980, *Arts Magazine*. Currently, working on a book on California art and contributing editor to *Images and Issues* magazine.

S.E. CIRICLIO-PHOTOGRAPHY
b. New York, NY, 1946. California College of Arts and Crafts, BFA 1971; Mills College, MFA 1974. Awards: NEA Full Photographer's Fellowship, 1979. Solo exhibitions: University of Nevada, Las Vegas, 1978; UC Davis, 1980. Group: *Emulsion '73*, Walnut Creek Civic Arts Gallery, CA, 1973; *New Photography: San Francisco and the Bay Area*, MH de Young Memorial Museum, SF, 1974; *West Coast Conceptual Photography*, La Mamelle Gallery, SF, 1976; *Axis: SF-LA-NY*, SFAI, 1977; *Photographer's Billboards*, Eyes and Ears Foundation of San Francisco and the San Francisco Museum of Modern Art, 1979.

DAVID COLE-HUMANITIES
b. New York, NY, 1945. UC Berkeley, BA 1966; Sonoma State, MA 1974. Currently resident of Ramagiri Ashram, since 1970; bookbinder and editor, Nilgiri Press, Petaluma, CA; instructor, Santa Rosa Junior College.

ROBERT COLESCOTT-PAINTING
b. Oakland, CA, 1925. UC Berkeley, BA and MA. Studied with Fernand Léger, Paris, 1949/50. Awards: Fellow of the American Research Center in Egypt, 1964 and 1965; NEA Grant, 1976. Solo exhibits: Portland Art Museum, 1958 and 1969; Reed College, Portland, 1958 and 1961; Friedlander Gallery, Seattle, 1972; Razor Gallery, NY, 1973, 1975 and 1977; John Berggruen Gallery, SF, 1978; Hamilton Gallery, NY, 1979. Group: Salon de Mai, Paris, 1950; American Cultural Center, Paris, 1967; Washington University, St. Louis; University of Kansas; University of Oregon; Reed College, Portland; Xerox Foundation, Rochester, NY; Oakland Museum, CA; San Francisco Museum of Modern Art, 1976; Smithsonian Institution, Washington, DC, 1976; Whitney Museum of American Art, NY, 1978; Hayward Gallery, London, 1979; Institute of Contemporary Art, Virginia Museum, Norfolk, 1980; Henry Gallery, University of Washington, 1980.

JOHN COLLIER, JR.-PHOTOGRAPHY
b. 1913. Studied at California School of Fine Arts (SFAI) in the 1930s; Honorary Doctorate of Fine Arts, SFAI. Photography for the Farm Security Administration. Photo-essay for *Fortune* and *Ladies Home Journal*. Awards: Andean Institute; Guggenheim Fellowship, developed visual anthropology; Werner Gren Foundation for Anthropological Research Institute, for the *Study of Man*; Carnegie Corporation/Spencer Foundation. Group exhibit: Focus Gallery, SF. Publications: *The Awakening Valley*, 1949; *Visual Anthropology: Photography as a Research Method*, 1967; *Eskimo Education*, a film research analysis, 1973. Presently, Professor of Anthropology, San Francisco State University.

LINDA CONNOR-PHOTOGRAPHY
b. New York, NY, 1944. Rhode Island School of Design, BFA 1967; Institute of Design, Chicago, MS 1969. Awards: UICA Faculty Grant, 1972; NEA Grant, 1976; AT&T Photography Grant, 1978; Guggenheim Fellowship, 1979/80. Solo exhibits: Focus Gallery, SF, 1971; Light Gallery, 1973 and 1978; Center for Photographic Studies, Louisville, 1976; Bard College, NY, 1977; MH de Young Memorial Museum, 1977; Los Angeles Institute of Contemporary Art, 1979. Group: George Eastman House, 1968; National Gallery of France, 1971; *14 American Photographers*, Baltimore Museum, 1975; *Eye of the West*, MIT, 1977; *Mirrors and Windows*, Museum of Modern Art, NY, 1978. Monograph: *Solos*, Apeiron, NY, 1979.

ANGELA Y. DAVIS-HUMANITIES
b. Birmingham, AL, 1944. Sorbonne, Paris; Goethe University, Frankfurt; Brandeis University, BA (Literature) 1965; UC San Diego, MA (Philosophy) 1969. Books: *If They Come in the Morning, Voices of Resistance*, Third Press, 1971; *Angela Davis, An Autobiography*, Random House, 1974. Selected articles: "Reflections on the Black Woman's Role in the Community of Slaves," *Black Scholar*, December 1971; "Joanne Little — The Dialectics of Rape," *Ms. Magazine*, June 1975; "Racism and Contemporary Literature on Rape," *Freedomways*, 1976; "Racism and Male Supremacy," *Political Affairs*, March 1977.

SIMON EDERY-FILMMAKING
b. Casablanca, Morocco, 1948. SFAI, BFA 1974 and MFA 1976. Solo exhibits: Channel 6, San Francisco, 1974. Group: *Other Sources*, SFAI, 1976; Tel Aviv Cinematheque, Israel, 1977; University of California Extension, SF, 1977; San Francisco Museum of Modern Art, 1978.

REDD EKKS (alias BOB RASMUSSEN)-CERAMIC SCULPTURE
b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, MFA 1970. Union of Independent Colleges of Art Faculty Grant, 1973. Solo exhibits: Re:vision Gallery, LA, 1976; Zara Gallery, SF, 1977. Group: Brandt V Ceramic Conjunction Show, LA, 1975; Carborundum Museum of Crafts, Niagara Falls, NY, 1975; Scripps College, Pomona, CA, 1976; Cal State Fullerton, LA, 1976; Works Gallery, San Jose, CA, 1977; NCECA Show, University of Illinois, Champaign, 1978; Cal State Hayward, 1978; *Invitational Painting and Sculpture*, Mills College, Oakland, 1979.

KAREN EZEKIEL-HUMANITIES
b. Vienna, Austria, 1935. Reed College, BA 1956; California College of Arts and Crafts, MFA 1958. Studied with Oskar Kokoschka. Awards: Funded by NEA Grants, 1975 and 1976, painted fourteen murals, with Lee Hastings, San Francisco; grants from CAC, Zellerbach and Hearst Foundations, 1979. Previous experience: nursery school director; social science researcher; consultant to poverty program, NY, 1968; mental health worker/art therapist; exhibited work in ten San Francisco shows. Currently, works with teenage mothers, developing an art program.

RICHARD FISCUS-HUMANITIES
b. Stockton, CA, 1926. UC Berkeley, BA 1949 and MA 1952; graduate studies at Ohio State University and Stanford University. Old Dominion Foundation Book Award, 1956. Solo exhibits (painting, prints): Reese Palley Gallery, SF, 1968, 1969, 1970 and 1971; Richmond Art Center, CA, 1968; American Medical Association, SF, 1972; Transamerica Pyramid, SF, 1975; *Ten Year Retrospective*, State of Nevada, Reno, 1977. Group: San Francisco Museum of Modern Art, 1969, 1970, 1971 and 1973; California Palace of the Legion of Honor, SF, 1971; Oakland Museum, 1975; Santa Barbara Museum, 1975; Oxford University, 1975; University of Edinburgh, 1975; Brooklyn Museum, 1976; ADI Gallery, SF; USA State Department, Tokyo, 1978. Publications: *Artforum*, 1969; *New York Times*, 1970; *Thirty Years of American Printmaking*, Brooklyn Museum, 1977.

PIERRE FRASER-PRINTMAKING
b. Montreal, Canada, 1947. University of Quebec, Montreal, BFA 1973; SFAI, MFA 1976. Awards: Quebec Province Ministry of Education Grant, 1973; Canada Council of the Arts

Project Grant, 1974/75; Japanese Government Scholarship, 1980-82. Exhibits: co-directed and exhibited, *Printmaking Pavilion, Man and His World* World's Fair, Montreal, 1972; *Art Impact*, traveling exhibit, 1973; *Open Studio*, SF, 1975 and 1976; *Work #4*, The Farm, SF, 1979.

HOWARD FRIED-PERFORMANCE/VIDEO

"I recommend Pauline's Pizza, Mission past Army." **b. Cleveland, OH, 1946. SFAI, BFA 1968; UC Davis, MFA 1970. Awards: NEA Grant, 1975 and 1980. Solo exhibits: Nova Scotia College of Art and Design, Halifax, 1972; San Francisco Museum of Modern Art, 1977; Everson Museum of Art, Syracuse, NY, 1978; Museum of Modern Art, NY, 1979; Fort Worth Art Museum, Texas, 1979. Group: Documenta V, Kassel, Germany, 1972; *Prospect 71 Projection*, Kunsthalle, Dusseldorf, Germany and Louisiana Museum, Denmark, 1972; *Video Art*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1975; Whitney Museum of American Art, NY, 1977 and 1979; *Space, Time, Sound —1970s: A Decade in the Bay Area*, San Francisco Museum of Modern Art, 1979.**

JACK FULTON-PHOTOGRAPHY

"My work at present is mostly color, and I work two ways with it. With a certain image I append literature and/or material to the image to intensify its meaning. Secondly, I make large-format prints which contain only that certain proportion that I feel conveys full information: these 'parts' are symbols representing American icons. Both sets of work deal with strong compositional ideals." **b. San Francisco, CA, 1939. Self-taught. Solo exhibits: Sacramento State College, 1967; MH de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; EB Crocker Art Gallery, Sacramento, 1975; *Jack Fulton: Puns and Anagrammatic Photography*, San Francisco Museum of Modern Art, 1979. Group: *List of Acts*, Copenhagen, 1974; *Attitudes*, Santa Barbara Museum of Art, 1979; *Beyond Color*, San Francisco Museum of Modern Art, 1980. Conceived and wrote *Close Encounters of the Best Kind*, for KQED-TV, aired 1978/79.**

RUPERT GARCIA-HUMANITIES

"I am now drawing large pastel chalk compositions of people. Some are studies and portraits of well-known political figures; others are visual commentaries on the human condition in the context of social and political involvement. I am presently researching and writing on Mexican and Chicano/Latino culture." **b. French Camp, CA, 1941. SF State University, BA 1968 and MA 1970; advanced studies, UC Berkeley, 1973–75. Solo exhibits: Oakland County Museum, CA, 1970; *Deganawidah-Quetzalcoatl*, UC Davis, 1971; Center for Chicano Studies, UC Santa Barbara, 1972; Universidad de Sonora, Hermosillo, Mexico, 1972; San Francisco Museum of Modern Art, 1978; University of Minnesota, Minneapolis, 1980. Group: Corcoran Art Gallery, Washington, DC, 1975; SFAI, 1976; University Art Museum, Berkeley, 1977; Tucson Museum of Art, 1977; Alvar Aalto Museo, Jyvaskyla, Finland, 1978; Chicago Public Library Cultural Center, 1978; UC Davis, 1980. Articles: "Sources," *Other Sources: An American Essay*, 1976; *Laminas de la Raza*, 1976; *Realismo Chicano*, 1976; *El Tecolote*, 1978; *Radical America*, 1978.**

WILLIAM R. GEIS III-SCULPTURE

"The utter awe with which early man viewed the universe, the raw magical, electric contact that characterized this view and the profound, present quality that it created is what I am doing in my best moments. And as I do it more, I hope these moments will join together." **b. Salina, KS, 1940. SFAI, BFA and MFA 1963. Awards: Guggenheim Fellowship, 1965; NEA and NEH Grant, 1966. Solo exhibits: Hansen Fuller Gallery, SF, 1971, 1972 and 1974; Nancy Hoffman Gallery, NY, 1973. Group: San Francisco Museum of Modern Art; University Art Museum, Berkeley; Los Angeles County Museum; Portland Museum; MH de Young Memorial Museum, SF; Whitney Museum of American Art, NY.**

ERIN GOODWIN-PRINTMAKING

"A continuing thread which runs through my work pertains to the resolution of opposites and a desire to locate my place in time, space and reality. This is at once presumptuous, silly and futile, and natural, important and satisfying." **b. Seattle, WA, 1941. San Jose State College, BA 1966; San Jose State University, MA 1972. Solo exhibits: Union Gallery, San Jose State University, 1972; San Francisco Museum of Modern Art, 1974; Villa Montalvo Center for the Arts, Saratoga, CA, 1975; Jehu Gallery, SF, 1979; Museum Services Gallery, San Jose, CA, 1980. Group: Richmond Art Center, CA, 1972; San Francisco Museum of Modern Art, 1975; *Xerox Invitational Exhibition*, Southwestern Community College, Chula Vista, CA, 1979; Huggins-Holmes Gallery, LA, 1979; *Electroworks* (traveling exhibition), George Eastman House, Rochester, NY (catalog), 1979.**

RICHARD GRAF-PRINTMAKING

"My present concerns are with language — verbal, visual, pictorial, mathematical, geometric, systematic, historic, poetic, mythic, etc. My effort is to make sense of the myriad devices available for communication and with these convey my attitude toward life." **b. Milwaukee, WI, 1929. California College of Arts and Crafts, BFA 1957 and MFA 1958. Solo exhibits: San Francisco Museum of Modern Art, 1959, 1962 and 1964; Palace of the Legion of Honor, SF, 1965; Richmond Art Center, CA, 1967. Group: Oakland Museum, 1970; Illinois Wesleyan University, 1973; UC Riverside, 1974; Palaspina, Printmaker's Gallery of Vancouver, 1975; Contemporary California Printmakers at Printmaker's Council Gallery, London and Glasgow, 1975. Graduate student in Studies of Mysticism and Consciousness, JFK University, SF.**

PHIL GREENE-FILMMAKING

b. Berkeley, CA, 1927. Trinity College, Hartford, BS 1950; SFAI, BFA 1959. Awards: SFAI Film Festival, 1967; *Film as Art*, Frank Stauffacher Award for *Under the Trees*, a documentary on Dorothea Lange; CINE awards for *The Long Walk*, 1969, and *The Place for No Story*, 1973. Producer, director and cameraman, KQED Film Unit, 1961–73; director of photography, *The Writer in America*, an NEA/PBS series, and *Cities in China*. Currently, freelance filmmaker and director of photography for *Visions of Paradise*, a series on contemporary American visionary artists.

ED GUERRERO-HUMANITIES

b. Los Angeles, CA, 1944. San Francisco State University, BA 1968; SFAI, MFA 1972. Exhibits: San Francisco Museum of Art; Canyon Cinematheque, SF; UC Davis; Mills College, Oakland; Hansen Fuller Gallery, SF; Philadelphia Museum of Art.

DAVID HANNAH-PAINTING

b. Sherman, TX, 1937. SFAI, MFA 1967. NEA Grant, 1975. Solo exhibits: Suzanne Saxe Gallery, SF, 1972 and 1974; Grapestake Gallery, SF, 1975 and 1977; Mills College, Oakland, 1976; Gallery Paule Anglim, SF, 1979; UC Santa Barbara, 1980. Group: Dallas Museum of Fine Arts, TX, 1961; Oakland Museum, CA, 1970; SFAI, 1971; *Festival International de la Peinture*, Cagnes-sur-Mer, France, 1980; Federal Reserve Board, Washington, DC, 1980.

JOHN HARDING-PHOTOGRAPHY
b. Washington, DC, 1940. Southern Illinois University, BS 1964; San Francisco State University, MBA 1972; SFAI, MFA 1976. Awards: NEA Grant, 1977; Alicia Patterson Journalism Fellowship, 1978. Solo exhibits: Focus Gallery, SF, 1975; Canessa Gallery, SF, 1976.

JULIUS HATOFSKY-PAINTING
b. Ellenville, NY, 1922. Studied: Art Students League, NY; Académie de la Grande Chaumière, Paris; Hans Hofmann School, NY. NEA Grant, 1967 and 1977. Exhibits: Whitney Museum of American Art; Charles Egan Gallery, NY, 1960 and 1962; SFAI, 1968; *Painting as Painting,* Texas, 1968; Smith-Anderson Gallery, Palo Alto and SF, 1975–76; *Painting and Sculpture in California: The Modern Era,* San Francisco Museum of Modern Art, 1977.

JULIA HEYWARD-
PERFORMANCE/VIDEO
b. 1949. Washington University School of Fine Arts, St. Louis, BFA 1972. Awards: New York State Council of the Arts, 1975 and 1980; NEA Grant, 1974, 1976 and 1979. Solo performances: *Blue Period,* Boston Film and Video, 1979; *Psycho Acoustics,* Gallery Dany Keller, Munich, Groningen Museum, Holland, International Theatre Festival, Hamburg, ICC, Antwerp, Modern Art Gallery, Vienna, and Forum Stadpark, Graz, 1979; *360,* Museum of Contemporary Art, Chicago, and Walker Art Center, Minneapolis, 1980.

TOM HOLLAND-PAINTING
b. Seattle, WA, 1936. Studied: Willamette University, Oregon; UC Santa Barbara, UC Berkeley. Awards: Fulbright Fellowship, 1959; John Simon Guggenheim Memorial Foundation Fellowship, 1980. Solo exhibits: Neuendorf Gallery, Hamburg, Germany, 1970 and 1973; Felicity Samuel Gallery, London, 1975; Nicholas Wilder Gallery, LA, 1976; Blum, Helman Gallery, NY, 1979; Hansen Fuller Goldeen Gallery, SF, 1980. Museum collections: Walker Art Center, Minneapolis; Museum of Modern Art, NY; Solomon R. Guggenheim Museum of Art, NY; Chicago Art Institute; San Francisco Museum of Modern Art; University Art Museum, Berkeley; Oakland Museum, CA.

ROBERT HUDSON-PAINTING
b. Salt Lake City, UT, 1938. SFAI, BFA 1962 and MFA 1963. Awards: SFAI Nellie Sullivan Award, 1965; NEA Grant, 1972. Solo exhibits: Allan Frumkin Gallery, NY, 1965, 1971, 1972 and 1978; Nicholas Wilder Gallery, LA, 1967; University Art Museum, Berkeley, 1972; San Francisco Museum of Modern Art, 1973; Hansen Fuller Gallery, SF, 1973, 1975 and 1979; Portland Center for the Visual Arts, 1977; Moore College of Art, Philadelphia, 1978. Group: Whitney Museum of American Art, NY, 1974; Margo Leavin Gallery, LA, 1974; Corcoran Gallery, Washington, DC, 1975; Hayward Gallery, The Arts Council of Great Britain, London, 1975; *Aesthetics of Graffiti,* San Francisco Museum of Modern Art, 1978; *First Western States Biennial Exhibition* (toured nationally), 1979; *A Decade in California: Works on Paper, 1970–1979,* Norton Gallery and School of Art, Florida, 1979.

THOMAS HUMPHREY-
HUMANITIES
"I am interested in exploring the history of ideas in art and science, the symbol-making processes and the approaches to understanding."
b. Chicago, IL, 1944. California Institute of Technology, PhD (Physics) 1975. Assistant Director, The Exploratorium, SF, 1973–78. Publications: numerous articles in physics; *A Guide to the Exploratorium Exhibits I.*

MICHI ITAMI-PRINTMAKING
b. Los Angeles, 1938. UCLA, BA 1959; UC Berkeley, MA 1971. Solo exhibits: Phoenix Gallery, SF, 1975 and 1976; Soker-Kaseman Gallery, SF, 1978 and 1980; Reese Bullen Gallery, Humboldt State University, 1978; Beni Gallery, Kyoto, Japan, 1979 and 1980; Miyazaki Gallery, Osaka, Japan, 1980. Selected group: *Brooklyn Museum National Print Exhibition,* NY, 1974 and 1975; *Davidson National Print and Drawing Competition,* Davidson College, NC, 1975; *Recent Acquisitions,* Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, 1977; *West Coast Printmakers,* Impressions Workshop Gallery, Boston, 1977; *Monoprint Show,* Stephen Wirtz Gallery, SF, 1978; *Six Printmakers,* San Francisco Museum of Modern Art, 1978; *Mosaic,* UC Davis, 1980.

JESSICA JACOBS-PRINTMAKING
b. Denver, CO, 1938. Solo exhibits: *Light,* 30 Brooks Ave., Venice, CA, 1968; *Marshmallow Floor,* University of Vermont, 1971; *Neon Desert,* Cal State Los Angeles, 1972; *C,* Grandview One, Women's Building, LA, 1974; *Bubbles,* Works, San Jose, 1979. Group: *Electric,* Dickson Art Center, UCLA, 1969; *Invisible/Visible,* Long Beach Museum, CA, 1972; Los Angeles Municipal Art Gallery, 1975.

PIRKLE JONES-PHOTOGRAPHY
b. Shreveport, LA, 1914. California School of Fine Arts, BFA 1949. NEA Grant, 1977. Selected solo exhibits: Limelight Gallery, NY; George Eastman House, Rochester, NY; *Death of a Valley,* exhibit and book with Dorothea Lange, Art Institute of Chicago and San Francisco Museum of Modern Art, 1960; Friends of Photography, Carmel, CA, 1979; SFMMA Rental Gallery, 1980; Focus Gallery, SF. Selected group: Museum of Modern Art, NY; *The Land,* Victoria and Albert Museum, London, 1975. Work included in over 100 museum and private collections. Collaborated with Dorothea Lange and Ansel Adams on photographic essays; organized, with Ruth Marion-Baruch, *Photographic Essay on the Black Panthers,* a traveling exhibit and book, 1968–70; recently published *Photography for Collectors, Vol. 1: The West,* Carmel, CA, 1980.

LARRY JORDAN-FILMMAKING
"I am currently working on surreal cut-out animation and dramatic narrative films, though my films also include documentary and abstract work. Film is a vast exploration, and I like all kinds of forms." b. Denver, CO, 1934. Harvard University; private study with Joseph Cornell. Awards: Guggenheim Fellowship, 1970; first, second and third prizes at Ann Arbor and Bellevue Film Festivals; Certificate of Merit, Cannes Film Festival, 1974; NEA Grant; UICA Faculty Grant. Board of Directors, American Film Institute. Solo exhibits: Museum of Modern Art, NY, 1969 and 1972; Canyon Cinematheque, SF; San Francisco Museum of Modern Art, 1970, 1972 and 1975; Whitney Museum of American Art, 1970 and 1971; Anthology Film Archive, 1975; Austrian Film Museum, 1978; Telluride Film Festival, 1978; Denver Film Festival, 1979; Pompidou Center, Paris, 1979; Museum of Modern Art, 1980. Group: New York Film Festival; Oberhausen, West Germany; International Festival; Cinémathèque Française, Paris; Cannes Film Festival, 1974; Stockholm Moderna Museet, 1980.

MARTIN KEANE – PRINTMAKING
b. Cheverly, MD, 1952. California College of Arts and Crafts, BFA 1974 and MFA 1976. Solo exhibits: 1218 Folsom Street, SF, 1976; Berkeley Art Center, CA, 1976. Group: *Introductions,* Hansen Fuller Gallery, SF, 1977; Lawson de Celle Gallery, SF, 1977; *Bay Area Invitational,* Richmond Art Center, CA, 1979; Mills College, Oakland, CA, 1979; Landfall Gallery, Chicago, 1980.

GORDON GRANT KLUGE-PRINTMAKING

b. San Francisco, CA, 1932. SFAI, MFA 1970. Solo exhibits: *Project Coal*, performance, University of Northern Iowa, 1972, Shirley Cerf Gallery, SF, 1980. Group: Cracow Biennale, Poland; Ljublana Biennale, Yugoslavia; Seriado Bienal, Spain; Whitney Museum of American Art, NY; Brooklyn Museum; Museum of Modern Art, NY; San Francisco Museum of Modern Art; California Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; Oklahoma Museum; Pasadena Art Museum, CA; La Jolla Museum of Art, CA; University of Florida; University of Alabama; Butler Institute of American Art; University of Rhode Island; Cincinnati Art Museum; Oklahoma University Museum; Potsdam State University Museum; University of Texas; Princeton University; Associated American Artists; United States Information Agency, Europe. Director, Bear Press, SF.

PAUL KOS-PERFORMANCE/VIDEO

b. Rock Springs, WY, 1942. SFAI, BFA 1965 and MFA 1967. NEA Grant, 1974 and 1976. Solo exhibits: Reese Palley Gallery, NY, 1972; La Jolla Museum of Art, CA, 1973; MH de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, NY, 1976; Long Beach Museum, CA, 1977; Everson Museum of Art, Syracuse, 1978. Group: *Video Art*, Institute of Contemporary Art, University of Pennsylvania, 1975; Whitney Museum of American Art, NY, 1975; Bienal de Sao Paulo, Brazil, 1975; San Francisco Museum of Modern Art, 1976 and 1979; Paris Biennale 10, 1977; Herbert Art Gallery, Coventry, England, 1978.

GEORGE KUCHAR-FILMMAKING

b. New York, NY, 1942. High School of Industrial Art, NY. Director of about forty films (8mm and 16mm formats). Special screenings at Rotterdam International Film Festival; Thames Film Festival, London. Films purchased by the Austrian Film Museum; German television; Museum of Modern Art, Metropolitan Museum of Art and the Anthology Film Archive, NY. Feature-length films: *Unstrap Me, The Devil's Cleavage;* author and actor in *Thundercrack.* The George Kuchar fan club is based in Madison, Wisconsin.

PETER LEBLANC-PRINTMAKING

b. Montauk Point, NY, 1930. Studied: SFAI, 1956/57. Solo exhibits: MH de Young Memorial Museum, SF, 1974; Gumps Gallery, SF, 1976. Group: California Palace of the Legion of Honor, SF, 1974; Helen Euphrat Gallery, De Anza College, Cupertino, 1976; MH de Young Memorial Museum (Downtown Center), SF, 1976.

JANIS CRYSTAL LIPZIN-FILMMAKING

"Anything that is light-sensitive, light-gathering, light-transmitting, light-absorbing, light-giving, light-refracting or light-projecting provides a basis for my work." **b. Colorado Springs, CO, 1945. Ohio University, Athens, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards: NEA Grant, 1977 and 1978; Ohio Arts Council Grant, 1977 and 1978. Solo exhibits: Pittsburgh Filmmakers, 1978; Cinematheque, SF, 1978; Chicago Filmmakers, 1978; Contemporary Media Study Center, Dayton, 1978; The Millennium Film Workshop, NY, 1978. Group: Annual NY Avant-Garde Festival, 1977; *4&7:26 Artists/26 Days*, SFAI, 1977; *Experimental Film USA*, Cinémathèque Française, Paris, 1976; Pacific Film Archive, Berkeley, 1976; *Film/London*, Third International Avant-Garde Festival, 1979; *Outside New York*, New Museum, NY, 1980; San Francisco Museum of Modern Art, 1980. Founder/director of EYEMUSIC Filmwork Series.**

DON LLOYD-FILMMAKING

b. Santa Clara, CA, 1944. SFAI, MFA 1972. Awards: Idaho State University Faculty Research Grant, 1966; Judge's Award, Big Muddy Film Festival, 1980. Exhibits: Foothill Film Festival, 1970; Friends of New American Cinema, 1971; Humboldt Film Festival, 1972; Cannes Short Film Festival, 1975; Sinking Creek, 1978.

REAGAN LOUIE-PHOTOGRAPHY

b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: CAC Special Projects Grant, 1976; NEA Photographer's Fellowship, 1978; NEA Photo-Survey Grant, 1979.

IVAN MAJDRAKOFF-PAINTING

"I am completing a series of large circular object-assemblage paintings, as well as ongoing work on drawing notebooks, drawing and collage." **b. New York City, 1927. Studied: Cranbrook Academy of Art. Former Director, University of Minnesota Art Gallery. Solo exhibits: California Palace of the Legion of Honor, SF, 1960; Arleigh Gallery, SF, 1967 and 1970; Syntex Gallery, Palo Alto, CA, 1975; Montalvo Art Center, Saratoga, CA, 1976. Group: Detroit Art Institute; Minneapolis Institute of Art; Walker Art Center; Denver Museum of Art; San Francisco Museum of Art; Museum of Modern Art, NY.**

GEORGE MANUPELLI-DEAN OF THE COLLEGE

b. Boston, MA, 1931. Massachusetts School of Art, BS 1952; Columbia University Teachers College, MA 1953 and EdD 1959. Awards: University of Illinois Center for Advanced Studies Fellowship, 1968/69; UC San Diego Project for Music Experiment Visiting Research Appointment, 1973; Corporation for Public Broadcasting and American Film Institute Grants. Teaching Experience: Assistant Professor of Art, Central Michigan University, Mount Pleasant, 1957–62; Associate Professor of Art, University of Michigan, 1962–72; Professor of Art, York University, Ontario, 1972–80; Visiting Lecturer in Film and Video, Ontario College of Art, 1974–80. Founder and Director, Ann Arbor Film Festival, since 1963; made over thirty films, including *Almost Crying*, 1978, a feature-length theatrical film; retrospective screenings, Venice and Sao Paulo Biennials and network television; cinematographer on feature films for John Lennon and The Rolling Stones; composed and published songs; member of the Once Group, an international touring performance group, Ann Arbor, and Maple Sugar, an experimental music/performance group, Toronto.

TOM MARIONI-PERFORMANCE/VIDEO

b. Cincinnati, OH, 1937. Art Academy, Cincinnati, 1955–59. Established the Museum of Conceptual Art (MOCA), SF, 1970; exhibited, *The Museum of Conceptual Art at the San Francisco Museum of Modern Art*, 1979. Solo exhibits and performances: Bologna, Belgrade, Berlin, Bisbee, Boston, Bern, Basel, Bosman and Berkeley. Warsaw, Walnut Creek, Ponape, Prague and Portland. Santa Clara, San Francisco, Seattle and Sausalito. Zagreb, Edinburgh, Munich and Cincinnati. London, Los Angeles, Vancouver and Vienna.

FRED MARTIN-PAINTING

b. San Francisco, CA, 1927. UC Berkeley, BA 1949 and MA 1953; further studies, SFAI. NEA Grant, 1971. Solo exhibits: San Francisco Museum of Art, 1973; Hansen Fuller Gallery, SF, 1974, 1975 and 1976; Cal State Sacramento, 1975; UC Davis, 1977; Cal State San

Jose, 1977. Publications: *Beulah Land,* (Crown Point Press/Hansen Fuller Gallery) 1966; *Log of the Sun Ship,* (Crown Point Press) 1969; *Liber Studiorium,* 1973; *A Travel Book,* (Arion Press) 1976; *From an Antique Land,* (Green Gates Press) 1979; articles in *Art Forum* and *Art International;* contributing editor, *Artweek.*

BRUCE MCGAW-PAINTING

"My engagement with visual construction and expression exposes further depths, qualities and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing." b. Berkeley, CA, 1935. California College of Arts and Crafts, BFA 1957. Solo exhibits: Distel Gallery, Palo Alto; Trinity University, Texas, 1967; SFAI, 1969. Group: Oakland Museum; Richmond Museum; San Francisco Museum of Art; Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; Santa Barbara Museum; New York State University, Oswego.

TONEY MERRITT-FILMMAKING

"I am presently working on a film, titled *Asiam,* which is a realization that most of my life has been led with one foot in oblivion and the other on a banana peel." b. Chicago, IL, 1946. Syracuse University, BA 1971; SFAI, MFA 1979. Solo exhibits: San Francisco Motion Picture and Television Council, 1976, 1977 and 1979; St. Mary's College, Moraga, CA, 1979; The Cinematheque, SF, 1980. Group exhibits: *Ultra Films,* Oakland Museum, 1975; The Cinematheque, 1978 and 1979; *Frontal Exposure,* KQEC-TV, SF, 1979.

JACOB MILGROM-HUMANITIES

Brooklyn College, BA 1943; Jewish Theological Seminary, NY, BHL 1943, MHL 1946 and DHL 1953. Awards: Guggenheim Fellowship, 1978; American Academy for Jewish Research, 1978. Books: *Studies in Levitical Terminology,* UC Berkeley, 1970; *Cult and Conscience. The 'asham and the Priestly Doctrine of Repentance,* Leiden, 1976. Selected articles: "'Sabbath' and 'Temple City' in the Temple Scroll," *Bulletin of the American Schools for Oriental Research,* 1979; "The Consecration of the Priests According to the Temple Scroll," *Bet Mikra,* 1979; contributions to the *Encyclopedia Judaica, Encyclopaedia Biblica,* 1977 and 1979. Professor of Near Eastern Studies, UC Berkeley.

JO B. MILGROM-HUMANITIES

Hunter College, NY, BA 1950; Jewish Theological Seminary, NY, BHL, 1952; UC Berkeley, MA (Comparative Literature) 1969; Graduate Theological Union (in cooperation with UC Berkeley), PhD (Theology and the Arts) 1978. Awards: Institute for Jewish Life Fellowship, 1974/75 and 1975/76; NDEA, 1966/67 and 1967/68. Publications: "Creation Motifs in Theology and Art," *Petahim, A Journal of Jewish Thought,* 1973; "Midrash in the Paintings of the Dura-Europos Synagogue," *Journal of Jewish Art,* 1978. Associate of the Pacific School of Religion and consultant to the Skirball Museum, Hebrew Union College of Los Angeles.

RAY MONDINI-HUMANITIES

"I have recently finished writing a text, *The Modern Period – Historical and Contemporary Implications – A Study in the Visual Arts.* My current work involves the relationship between aesthetics and historical, dialectical materialism." b. San Francisco, CA, 1940. San Francisco State University, BA (Philosophy) 1962; University of Perugia, Italy, BFA (Art History) 1965; San Francisco State University, MA (Humanities) 1968.

LINDA MONTANO-PERFORMANCE/VIDEO

College of New Rochelle, NY, BA 1965; Villa Schifanoia, Florence, Italy, MA 1966; Hobart Welding School, Troy, OH, 1969; University of Wisconsin, Madison, MFA 1969. Awards: NEA Grant, 1977. Selected performances: *The Streets of S.E,* SF, 1972; *Handcuffed to Tom Marioni,* Museum of Conceptual Art, SF, 1973; *The Dancing Nun,* Embarcadero Plaza, SF, 1975; *Tribute to Mitchell Payne,* Los Angeles Institute of Contemporary Art, 1978; *Mitchell's Death,* Center for Music Experiment, 1978; "Listening to the '80s," performance in conjunction with *Space, Time, Sound – 1970s: A Decade in the Bay Area,* San Francisco Museum of Modern Art, 1980.

MICHAEL N. NAGLER-HUMANITIES

b. Brooklyn, NY, 1937. Studied: Cornell University, NY, 1954–57; New York State Medical School, 1957–58; New York University, BA 1960; University of Heidelberg, 1962–63; UC Berkeley, MA 1962 and PhD 1965. Publications: *Spontaneity and Tradition: A Study of Homer's Oral Art,* UC Press, 1975; "Mysticism: A Hardheaded Definition for a Romantic Age," *Studia Mystica,* articles on Greek literature, mythology and peace studies. Currently, writing a book, *The Zero Strategy,* and an article, "How We Can Abolish Man." Also teaches courses in the Classics and Comparative Literature Departments at UC Berkeley.

GUNVOR NELSON-FILMMAKING

b. Stockholm, Sweden. Humboldt State College, BA; Mills College, Oakland, MFA 1960. Grants: Guggenheim Fellowship, 1973; NAVW, 1974; NEA Grant, 1975; American Film Institute, 1977. Awards: Ann Arbor Film Festival (first prize), 1966; Belgium Experimental Film Festival, 1968; Oberhausen Festival, 1970; Berkeley Festival (first prize), 1972; Bellevue Festival (grand prize), 1973; American Film Festival, 1974. Selected solo exhibits: Berlin Film Academy, 1969; San Francisco Museum of Modern Art, 1970, 1972, 1974 and 1977; Yale University, 1972 and 1974; Walker Art Center, Minneapolis, 1972 and 1979; Museum of Modern Art, NY, 1972; Swedish Film Institute, 1973 and 1980; Belgium Film Archives, 1973; Dutch Filmmakers' Coop, 1973; Pacific Film Archives, Berkeley, 1973 and 1976; Whitney Museum of American Art, NY, 1977; *Film in the Cities,* St. Paul, MN, 1979; Oasis, LA, 1979. Selected group: Filmstudio, Rome, 1973; Women's Film Festival, Paris, 1974; Arles Film Festival, France, 1974; Cannes Film Festival, 1974; Venice Biennale, Italy, 1974; Paris/Milano Tour of Experimental Films, 1975; *The Poetic Eye,* Los Angeles County Museum, 1977; SFAI, 1977; *Tribute to Gunvor Nelson and Dorothy Wiley,* Mill Valley Film Festival, CA, 1979.

MORGAN O'HARA-HUMANITIES

"Time: past, present, future — beyond all three. Space: internal, external — beyond both. Knowledge: intuitive, cognitive, infused, earned. Art: work, life, profession, scrapbook — beyond all, including all — sand falling from the sky at 0.07 km per second; woman stands listening, attentive." b. Los Angeles, CA, 1941; raised in fishing village, Japan. Cal State Los Angeles, MA 1969. Solo exhibit: Musée des Beaux Arts, Lausanne, Switzerland, 1980.

ZEESE PAPANIKOLAS-HUMANITIES

b. Salt Lake City, UT, 1942. San Francisco State University, BA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965/66; Ariadne Foundation Grant, 1971; UICA Faculty Grant, 1974. Publications: "The Duck Hunt Dream," *Stanford Short Stories,* 1968; *Looking Far West* (an anthology of Western American literature and history), 1978. Recently completed a biography of a Greek-American organizer for the United Mine Workers killed in the Colorado Coal strike of 1913–14. Currently at work on a novel.

CONSTANCE PENLEY-PHOTOGRAPHY

b. Winter Haven, FL, 1948. University of Florida, Gainesville, BA 1970 and MEd 1971; UC Berkeley, MA 1975 and Candidate in Philosophy 1980; Centre d'Etudes Universitaires Américain du Cinéma à Paris, 1976–77, and Ecole des Hautes Etudes en sciences sociales, Paris, 1976–78. Regents Traveling Fellowship, 1977–78. Co-editor: *Camera Obscura: A Journal of Feminism and Film Theory*, Berkeley. Published articles: *Women and Film, Jump Cut* and *Scream.*

DONNA-LEE PHILLIPS-PHOTOGRAPHY

"I am examining photography as a measuring, not a metaphoric, device — paying close attention to the contexts by which we view photographs, and which thus affect our reception of them. Publication and installations — concepts — are my current concern." **b. Winthrop, MA, 1941. Cooper Union, NY, BFA 1968; Pratt Institute, NY, MFA 1972. NEA Grant, 1973. Exhibits: Camerawork Gallery, SF, 1974–78; Fogg Museum, Harvard University, 1977; Santa Barbara Museum, CA, 1977; Blue Sky Gallery, Portland, 1978; Buffalo State College, NY, 1978; San Francisco Museum of Modern Art, 1978. Publications: *Photography and Language*, 1977; *Eros and Photography*, 1978.**

DENNIS PIES-FILMMAKING

"I have always been concerned with screen presence, but it was not until I began performing live during the projection of my films that I really felt that energy by reflecting it through my body and voice." **b. Indianapolis, IN, 1947. Texas Tech University, Lubbock, BFA 1970; California Institute of the Arts, Valencia, MFA 1974. Awards: Ann Arbor Film Festival, 1975 and 1977; Independent Filmmaker's Exposition Award, 1978; Third World Festival of Animation, Zagreb, Yugoslavia, 1978; Sinking Creek Festival, NY, 1979; *Film as Art*, Nashville, 1980; FILMEX, LA, 1980. Exhibited: New York Film Festival, 1977; the Cinematheque, SF, 1979; Portland Art Museum, 1979; Los Angeles Institute of Contemporary Art, 1980.**

PETER PLAGENS-PAINTING

b. Dayton, OH, 1941. University of Southern California, BFA 1962; Syracuse University, MFA 1964. NEA Fellowship, 1977/78. Solo exhibits: Reese Palley Gallery, NY, 1971; Cal State San Jose, 1974; Nancy Hoffman Gallery, NY, 1975, 1976 and 1977; Hirshhorn Museum and Sculpture Garden, Washington, DC, 1976; Wake Forest University, Winston-Salem, NC, 1978; Marianne Deson Gallery, Chicago, 1978. Group: Contemporary Art Fair, Paris, 1976; *Los Angeles Selections from the Art Lending Service*, Museum of Modern Art, NY, 1976; *California Painting and Sculpture: The Modern Era*, San Francisco Museum of Modern Art, 1976; *Seven by Nine*, N.A.M.E. Gallery, Chicago, 1978; *Invitational Benefit for Change, Inc.*, Los Angeles County Museum of Art, 1978. Publications: *Sunshine Muse: Contemporary Art on the West Coast*, (Praeger) 1974; "California Moderns," *Art in America*, 1977; "Play It As It L.A.'s," *Art in America*, 1978; "Eyes of the West," *New West*, 1978; numerous articles for *Artforum* and other publications.

JIM POMEROY-SCULPTURE

b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MA and MFA 1972. Awards: NEA Grant, 1975 and 1979. Artist-in-Residence: Exploratorium, SF, 1976; Mills College, Oakland, 1978; The Farm, SF, 1980. Solo exhibits: Hansen Fuller Gallery, SF, 1975; University Art Museum, Berkeley, 1978; Artists Space, NY, 1978; Hayden Gallery, MIT, Cambridge, 1979; North Texas State University, Denton, 1980. Selected performances: *Mozart's Moog, Nocturne, Apollo Jest*, Artists Space, RISD, Providence; Wadsworth Atheneum, Hartford; Philadelphia College of Art, 1978; *Back on the Ladder, The Beat Goes On . . .*, U.S. Customs House, NY; *Byte at the Opera*, 80 Langton St., SF; *R-byte ist wurst denn R-b'art*, Santa Barbara Contemporary Arts Forum, Mills College, 1978; *Artisan Resonance*, Exploratorium, SF, 1978; Project Studios One, NY, 1979; *Blind Snake Blues*, Oakland, Seattle, Chicago, NY and Texas, 1980. Group: *Biennial of Sydney*, Australia, 1976; Fort Worth Museum and the San Francisco Museum of Modern Art, 1975; *Sound*, Los Angeles Institute of Contemporary Art/PS 1, 1979. Curator: *Rushmore — Another Look*, SFAI, 1976, and PS 1, 1979 (catalog); *The Annual*, Fort Mason, SF, 1977. Published: "Viewing the Museum — The Tale Wagging the Dog," *The New ArtsSpace*, 1978; "Re the Production of Work in the Age of Mechanical Art," *LAICA Journal*, 1978.

JANIS PROVISOR-PAINTING

b. Brooklyn, NY, 1946. Studied: University of Michigan, Ann Arbor, 1964–66; University of Cincinnati, 1966–68; SFAI, BFA 1969 and MFA 1971. Ford Foundation Grant, 1978. Solo exhibits: Protetch-McIntosh, Washington, DC, 1977; New Orleans Museum of Art, 1978; Hansen Fuller Gallery, SF, 1979; Nancy Lurie Gallery, Chicago, 1980; Holly Solomon Gallery, NY, 1980. Group: *Outside New York*, The New Museum, NY, 1978; *Review and Preview*, Nancy Lurie Gallery, Chicago, 1979; Holly Solomon Gallery, NY, 1979; *Bay Area Contemporary Strengths*, UC Santa Barbara, 1979; UC Davis, 1980.

ANTHONY REVEAUX-FILMMAKING

b. Tucson, AZ, 1937. University of Connecticut, Storrs, BA 1961; SFAI, MFA 1972. Awards: NEA Grant, 1978; Academy of Motion Picture Arts and Sciences Research Grant, 1978. Director: Yale Film Festival 1968 and 1969 (in Santa Cruz). Special Programmer: Pacific Film Archive, Berkeley, 1976–80. Curator: *The Art of Animation*, Chevron Gallery, SF, 1977. Solo exhibit: Oakes Observatory, Oakland Museum, 1980. Group: International Short Film Festival, Cracow, Poland, 1974; Douglass College Film Festival, NJ, 1974; *Ultrafilms*, Oakland Museum, 1974. Articles on film: *Film Quarterly, Quarterly Review of Film Studies, Artweek* and *Focus Magazine*; catalog essays: *Film, the Performing Artifact and its Future, Cinematic California*, Sacramento Film Festival, 1978 and 1980.

ADELA ROATCAP-HUMANITIES

b. New York, NY. UC Berkeley, BA 1966; University of Oregon, MA 1969; Stanford University, PhD (Russian medieval art) 1974. Lectures extensively in the San Francisco Bay Area; also teaches at California College of Arts and Crafts and College of Marin. Currently writing three books on artists and designers of Diaghilev's Ballets Russes.

JOHN ROLOFF-CERAMIC SCULPTURE

b. Portland, OR, 1947. UC Davis, BA 1970; Cal State Humboldt, MA 1973. NEA Craftsman Fellowship, 1977. Solo exhibits: University of Kentucky, 1975; Lester Gallery, Inverness, CA, 1975 and 1977. Group: Museum of Contemporary Crafts, NY, 1970; Whitney Museum of American Art, NY, 1975; Fendrick Gallery, Washington, DC, 1975; Cal State Fullerton, 1976; Scripps College, Claremont, CA, 1977; University of North Carolina, Chapel Hill, 1977.

DAVID A. ROSS-PERFORMANCE/VIDEO

b. New York, 1949. Newhouse School of Communications, Syracuse, NY, BS 1971; graduate work, Syracuse University, NY, 1971. Previous experience: curator at Long Beach Museum of Art, CA, and curator of video at

the Everson Museum of Art, Syracuse (started the first department devoted to video art); written extensively for contemporary art periodicals; taught at UC San Diego, UC Irvine and Cal State Fullerton; lectured nationally and internationally; organized retrospectives of Frank Gillette, Nam June Paik and Joel Glassman, Long Beach Museum of Art. Currently, chief curator at the University Art Museum, Berkeley, where he organized a retrospective video/performance series on Joan Jonas.

CAROL LEE SANCHEZ-HUMANITIES

b. Albuquerque, NM, 1934. San Francisco State University, BA 1978. Solo exhibits: Frederik Burk Foundation for Education, SF, 1978; Emily Ingrahm Gallery, Colorado, 1978. Group: Galeria de la Raza, SF, 1975; Faculty Club, UC Berkeley, 1976; San Francisco State University, 1977; San Francisco Art Festival, 1974–78. Poetry publications: *Conversations from the Nightmare*, 1975; *Time-Warps*, 1977; *Message Bringer Woman*, 1977; *Y'Bird*, 1977; *The Remembered Earth*, 1978.

ALAN SCARRITT-SCULPTURE

b. Oak Park, IL, 1945. Brown University, BA 1967; California College of Arts and Crafts, MFA 1971. Solo exhibits: Warren Benedek Gallery, NY, 1974; California Institute of Technology, Pasadena, 1975; and/or Gallery, Seattle, 1978; The Clocktower, NY, 1978. Group: San Francisco Museum of Modern Art, 1971; Richmond Art Center, CA, 1972; South of the Slot, SF, 1974; University Art Museum, Berkeley, 1975; SFAI Annual, 1977; *Send/Receive: Satellite Live*, SF-NY, 1977.

URSULA SCHNEIDER-PAINTING

"There are steps you take. It's like waking up right now, and it is all unseen again." b. Herrliberg, Switzerland, 1943. Ceramic School, Bern, Switzerland, BFA 1964; SFAI, MFA 1972. Contemporary Artist Award, Oakland Museum Guild, 1974. Solo exhibits: Quay Gallery, SF and NC, 1974, 1975, 1976 and 1978; Oakland Museum, 1975; University Art Museum, Berkeley, 1978. Group: Quay Gallery, SF, 1972–78; Whitney Museum of American Art, 1975; Fort Worth Art Museum, 1975; San Francisco Museum of Modern Art, 1975 and 1976; Los Angeles Institute of Contemporary Art, 1979.

RICHARD SHAW-CERAMIC SCULPTURE

"I'm trying to make functional three-dimensional objects out of porcelain that look like they were made by a clever hobo and a stationery clerk." b. CA, 1941. Awards: NEA Grant, 1970 and 1974; UICA Faculty Grant, 1972. Solo exhibits: SFAI, 1967; Dilexi Gallery, SF, 1968; Quay Gallery, SF, 1970, 1971, 1973 and 1976; San Francisco Museum of Art, 1973; EG Gallery, Kansas City, 1974; Braunstein Quay Gallery, SF and NY, 1976 and 1979; Jacqueline Anhalt Gallery, LA, 1977; Newport Harbor Art Museum, Newport Beach, CA, 1981. Group: Smithsonian Institution, 1969 and 1977; Whitney Museum of American Art, NY, 1970 and 1974; Museum of Contemporary Crafts, NY, 1974; Renwick Gallery, Washington, DC, 1975 and 1976; San Francisco Museum of Modern Art, 1976; *West Coast Ceramics*, Stedelijk Museum, Amsterdam, 1979; *Reality of Illusion*, Denver Art Museum and University of Southern California, 1979–81; *A Century of Ceramics in the United States 1878–1978*, Everson Museum of Art, Syracuse, NY, and National Collection of Fine Arts, Washington, DC, 1979–80; *Sculpture in California 1975–80*, San Diego Museum of Art, 1980; Oriental Nakamura Gallery, Nagoya, Japan, 1980; Museum of the Philadelphia Civic Center (followed by a two-year tour), 1980–82; *American Porcelain Show*, Renwick Gallery, Smithsonian Institution, Washington, DC (followed by a two-year tour), 1980–81.

HOWARD SMAGULA-PAINTING

b. Passaic, NJ, 1942. Yale University, BFA 1963 and MFA 1965. NEA Grant, 1979. Solo exhibits: *The Earth A Great Storehouse*, 350 9th St., SF, 1976; *Seven Joys of Marriage*, SFAI Annual, 1976; *My Life in Art*, Berkeley Art Center, CA, 1977; *Keyhole*, Works, San Jose, CA, 1977; *Disappearances*, 80 Langton St., SF, 1977. Group: *Intersection*, San Jose State University, CA, 1976; *Sequence*, SITE, SF, 1976; *Book Works*, Mills College, Oakland, 1977; *Drawings*, Sanguine Suite, North Hollywood, CA, 1977; *From Pastel to Notation*, SFAI, 1978; PS 1, NY, 1979. Work in permanent collection of the Museum of Modern Art, NY.

HASSEL W. SMITH, JR.-PAINTING

b. Sturgis, MI, 1915. Studied: Northwestern University, Evanston, IL, BS 1936; California School of Fine Arts (SFAI), 1936–38. Awards: Abraham Rosenberg Fellowship for Independent Study, 1941; National Council for the Arts Award, 1967. Selected solo exhibits: California Palace of the Legion of Honor, SF, 1947 and 1953; SFAI, 1957 and 1959; Ferus Gallery, LA, 1956, 1957, 1958, 1959, 1961 and 1962; Dilexi Gallery, SF, 1958, 1962, 1964 and 1965; Gimpel Fils, London, 1960 and 1963; *Hassel Smith: A Selection of Paintings — 1948–61*, Pasadena Art Museum, CA, 1961; Andre Emmerich Gallery, NY, 1961, 1962 and 1963; *Hassel Smith: Twenty Years*, Gallery Lounge, San Francisco State College, 1964; David Stuart Gallery, LA, 1964, 1965, 1966, 1968, 1969, 1973 and 1980. Selected group: *Four Contemporary Artists*, California Palace of the Legion of Honor, SF, 1953; *Art: USA: 58*, Madison Square Garden, NY, 1958; *Sixty-Fourth American Exhibition*, The Art Institute of Chicago, 1961; *The Twenty-Seventh Biennial Exhibition of Contemporary American Painting*, Corcoran Gallery of Art, Washington, DC, 1961; *Fifty California Artists*, Whitney Museum of American Art, NY, 1962; *The Current Moment in Art*, SFAI, 1966; *Kompas 4 West Coast USA*, Stedelijk van Abbemuseum, Eindhoven, The Netherlands, 1969; *A Period of Exploration, San Francisco 1945–1950*, The Oakland Museum, 1973; Gallery Paule Anglim, SF, 1980. Publications: *The Artist's View*, SF, 1952.

LARRY SULTAN-PHOTOGRAPHY

b. Brooklyn, NY, 1946. UC Santa Barbara, BA 1968; SFAI, MFA 1973. Awards: NEA for Art in Public Places, 1975; NEA Grant, 1976, 1979 and 1980; California Arts Council Grant, 1978. Solo exhibits: Ohio Silver Gallery, LA, 1972; San Francisco Museum of Modern Art, 1977; Center for Creative Photography, Tucson, 1977; Los Angeles Institute for Contemporary Art, 1977; Fogg Art Museum, Harvard University, 1978; Chicago Museum of Contemporary Art, 1979. Group: Hayden Gallery, MIT, 1972; La Mamelle, SF, 1976; Andromeda Gallery, Buffalo, NY, 1976; San Jose State University, CA, 1977; *Beyond Color*, San Francisco Museum of Modern Art, 1980. Publications (with Mike Mandel): *How to Read Music in One Evening*, 1974, *Billboard Murals*, 1973–78, and *Evidence*, 1977, SF.

SAM TCHAKALIAN-PAINTING

"Pushing paint." b. Shanghai, China, 1929. SF State College, BA 1952; MA 1958. NEA Grant, 1975. Solo exhibits: MH de Young Memorial Museum, SF, 1962; San Francisco Museum of Art, 1967; Quay Gallery, NY, 1975; Susan Caldwell Gallery, NY, 1977; *Retrospective Exhibition, 1958–78*, The Oakland Museum and the Portland Center for Visual Arts, 1978/79. Group: *1970 World Exposition*, Osaka, Japan; *The Structure of Color*, Whitney Museum of American Art, NY, 1971; *14 Abstract Painters*, Frederick S. Wight Gallery, UCLA, 1975. Bibliography: Peter Plagens, *The Sunshine Muse*, 1974; Gregory Babcock, *The New Art: A Critical Anthology*, 1978.

CARLOS VILLA-PAINTING
b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, MFA 1963. SFAI Adaline Kent Award, 1973. Solo exhibits: Poindexter Gallery, NY, 1967; Richmond Art Center, 1970; Hansen Fuller Gallery, SF, 1971, 1974 and 1978; Nancy Hoffman Gallery, NY, 1973 and 1975; *Art Space*, EB Crocker Art Gallery, Sacramento, 1977. Selected group: *The Art of San Francisco*, San Francisco Museum of Modern Art, 1961; *West Coast: The Artists' Environment*, Amon-Carter Museum, Fort Worth, 1962; *Second Annual Arp to Artschwager Exhibition*, Goldowsky Gallery, NY, 1967; *Whitney Annual*, Whitney Museum of American Art, NY, 1972; *Other Sources*, SFAI, 1976; *Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art and National Collection of Fine Arts, Washington, DC, 1976/77; *Art in the Embassies* (touring exhibit), Africa, South America and India, 1977/78.

HENRY WESSEL, JR.-PHOTOGRAPHY
b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; New York State University, Buffalo, MFA 1972. Awards: Guggenheim Fellowship, 1971 and 1978; NEA Grant, 1974, 1976 and 1978. Solo exhibits: Museum of Modern Art, NY, 1973. Group: Pace Gallery, NY, 1977; Philadelphia Museum of Art, 1978; Museum of Modern Art, NY, 1978.

FRANKLIN WILLIAMS-PAINTING
b. Ogden, UT, 1940. California College of Arts and Crafts, BFA 1965 and MFA 1966. Awards: Spencer Macky Memorial Grant; Ford Foundation Grant; NEA Grant. Exhibits: Portland Art Museum, 1966; Seattle Art Museum, 1966; *Funkart Show*, University Art Museum, Berkeley, 1967; EB Crocker Art Gallery, Sacramento, 1968; San Francisco Museum of Modern Art, 1969; Phyllis Kind Gallery, Chicago, 1969; New Zealand Museum, Auckland, 1971; Gallery Marc, Washington, DC, 1972; National Collection of Fine Arts, Washington, DC, 1972; Braunstein Gallery, SF, 1973, 1976 and 1977; Oakland Art Museum, CA, 1973; Gallery B, Paris; Museum of Art, Pullman, WA, 1976; Gallery K, Washington, DC, 1977; Mott College, Flint, MI, 1978.

AL WONG-FILMMAKING
"I draw from a variety of elements (film, sunlight, water, fire, etc.) as they occur naturally, and bring them together in an aesthetic order and structure that develop and explore several realities." **b. San Francisco, 1939. SFAI, MFA 1972. Awards: Foothill College Festival (first prize), Rutgers University; Palo Alto Film Festival; American Film Institute Grant, 1975. Solo exhibits: F&F Schule Für Experimentelle Gestaltung, Zurich, 1975; San Francisco Museum of Modern Art, 1977; Pittsburgh Filmmakers, Inc., 1978; Millennium, NY, 1978; Museum of Modern Art, Amsterdam, 1977; La Pagode, Paris, 1977; EYEMUSIC, SF, 1978; Asian-American Film Festival, NY, 1978; 16th Ann Arbor Film Festival, 1978.**

WILLIAM DING YEE WU-HUMANITIES
b. Shanghai, China, 1945. Princeton University, BA, MA and PhD 1978. Awards: JD Rockefeller III Fellowship, 1970 and 1972; NEH Fellowship, 1973. Publications: *Kung Hsien's Style and His Sketchbooks*, 1970; *Chinese Culture Center*, 1972.

CATHY ZHEUTLIN-FILMMAKING
b. Minneapolis, MN, 1951. Studied: UC Santa Cruz, 1969–73. Documentary films: several films for Community Affairs, KTVU-Channel 2, 1979; field piece for *Over Easy*, KQED, 1979; *In the Open: The Art of Louis Siegriest*, Center for the Visual Arts, Oakland, 1979; *Mud Flat Art*, Emeryville, CA, 1979; *In the Best Interests of the Children*, about lesbian mothers and child custody, awarded Blue Ribbon, American Film Festival, 1977. Other works include documentaries, video work, commercials and feature films.

Figures, a group project by SFAI students Carlos Matter, Joan Evette, Pat O'Brien and Darryl Jones (painted cardboard and wood, 1980).

STUDENT LIFE

THE DIEGO RIVERA GALLERY
INTERVIEWS WITH SFAI STUDENTS
ALUMNI PROFILES

STUDENT LIFE

Students of Larry Sultan's Summer Photography class at work on a billboard project.

Student Handbook
The **Student Handbook** is published annually to inform students of crucial information regarding life at the Art Institute and within the city of San Francisco.

Studio Areas
Basic to the life of the art student is the studio. Open on a twenty-four-hour, seven-day-a-week basis, with night access by ID card only.

Student Exhibitions
Each student has the opportunity to exhibit by participating in the Diego Rivera Gallery program. Designed to acquaint students with curatorial responsibilities, as well as to provide a formal exhibition space, the gallery program mounts approximately seventeen shows, selected and installed by the students themselves.

The Printmaking and Photography Departments install department-curated monthly exhibits in hallway galleries. The Spring Show, an annual Commencement exhibition, is an Institute-wide show of works by MFA recipients and juried works by students in all departments.

Student Governance
Acting as a forum for discussion and action regarding all matters of student concern, the Student Senate includes one graduate and three undergraduate representatives from each department. Three members are elected to the Board of Trustees for one-year terms, and the Student Senate Chair serves as an ex-officio board member. Students participate on all governing committees of the Art Institute.

Among the continuing student activities under the jurisdiction of the Student Senate are the Diego Rivera Gallery, the **SFA Eye** and the Foreign Students Association. The **SFA Eye** is an uncensored newspaper run by and for students. It provides a valuable forum for events, opinions, policies, reviews and student work. Student activities are funded by a Student Activity Fee administered by the Student Senate.

Counseling Services
Personal counseling or referrals to other professionals are provided by the Student Life Counselor. Counseling services for foreign students and veterans are provided by the Registrar.

Professional Development and Placement
The Student Life Office assists students in seeking part-time work to supplement their income while attending the Art Institute. Jobs often provide valuable work experience. Alumni and students are assisted in reaching their professional goals by the listing of part-time, full-time and freelance employment, competitions and exhibition opportunities. Counseling and information are provided individually and through workshops on graduate schools, study and work abroad, grants, goal setting and career options, resume writing, job seeking techniques, artists' rights and other business aspects of being a professional artist. The Student Life Office maintains a "letters of recommendation" service, whereby students may have references from faculty or employers kept on file in the office to be sent at their request to employers or graduate schools.

Health
Information on all types of health care is provided by the Student Life Counselor. A Student Health Plan is also available.

Housing
Accommodations are not provided on campus. The Student Life Office assists with finding temporary and permanent housing and maintains a Housing Bulletin Board and a roommate referral system. Although most students live in apartments or studios, dormitory-like facilities that provide room and board are available at several Residence Clubs in San Francisco. For a list of Residence Clubs and other temporary and permanent housing suggestions, write to the Student Life Office for a Housing Brochure.

Transportation
The Art Institute is easily accessible through public transportation by bus and cable car. Public transportation in the vicinity of the Art Institute makes outlying areas equally accessible to students without cars.

For a map of the city, including public transportation lines, write the Student Life Office, or Muni, 949 Presidio Avenue, San Francisco, CA 94115.

Store
The store offers a complete selection of discounted fine arts materials, specializing in art papers and printmaking and painting supplies. The store is owned and operated by the Art Institute and all profits are contributed to the SFAI Scholarship Fund. The store has daytime, evening and weekend hours.

Restaurant
A good place to have lunch, dinner and meet people is the Oasis Cafe, the Art Institute restaurant overlooking the San Francisco Bay. The menu includes hearty soups, sandwiches, salads and hot dishes at moderate prices.

Lockers
Provided free of charge. All contents must be removed by the last day of studio classes; any remaining materials will be discarded.

Non-Liability
The College exercises reasonable care to protect student property. However, it does not assume responsibility for loss or damage to student work, locker contents or personal property.

Student Responsibilities and Rights
All currently enrolled students are responsible for reading the **College Catalog** and **Student Handbook** and following the rules and regulations set forth.

The College assumes that student conduct will demonstrate respect for the individual property rights of others, including the College and its property. The College assumes that all community members will respect city, state and federal laws. A student may be dismissed from the College for any reason considered sufficient and in the best interests of the student body and the College, such as abuse of property, plagiarism or theft. In such cases, refunds will not be made.

Students should bring any grievances to the Student Senate or the Student Life Counselor.

Student working in the SFA EYE office

THE DIEGO RIVERA GALLERY

Shortly after the completion of the old building, in 1926, plans were underway to have the Mexican artist Diego Rivera paint a mural for the school. He arrived in San Francisco in 1930, spent six months working on the project and completed it in August, 1931. Rivera's fresco panel (40′×30′) depicts a cross-section of the modern American city, dominated by the heroic figure of a workman. Within the framework of painted scaffolding, which divides the work into sections, various figures typify different aspects of construction, labor and planning. In the center, seated on the scaffolding, is a rear view of the artist.

Originally, as the Art Institute's only gallery, the Diego Rivera Gallery displayed major exhibitions throughout the year, with student shows at Commencement each spring. With the addition of the new building wing in 1969 containing two more galleries, the Emanuel Walter and Atholl McBean Galleries, the Diego Rivera Gallery has become an exhibition space for student work.

Funded by student activity fees from the Student Senate, the gallery is student run. Works or slides are submitted and juried by the gallery staff and four students representing each department. An exchange show with another art school is presented each semester. An ongoing series of exhibitions in conjunction with **Survival in the Arts**, a course offered by the Humanities Department, allows students to learn how to exhibit and publicize their work, and provides other information about the operation of museums and galleries.

Students performing on Chris Wormald's ceramic horns in the Diego Rivera Gal lery, May, 1980.

INTERVIEWS WITH SFAI STUDENTS

The following are excerpted interviews (also published in the student newspaper, The SFA Eye) conducted by Kai Klaassen, a fourth-year sculpture student and editor of the paper, and photographed by George Westcot, a third-year photography student. The graduate and undergraduate students were interviewed and photographed in the studios that they all have established, independently or with other artists, outside the Art Institute.

Mark Freeman is a graduate student in filmmaking.

Kai Klaassen: How did you get involved in film?

Mark Freeman: I started doing art as a painter, without any training really. I trace my involvement with film back to being a kid—my grandfather made 16mm home movies. And as long as I can remember, I always was more fascinated by them than anyone in the family. On summer days when I was a kid, I used to take them and just project them for myself. And in the small town I grew up in, the merchants, to get the kids off the street, would hand out free tickets to the theater on a Saturday. Or, in the middle of the week, we could go and watch movies from around noon to six o'clock for free. So I would do that all summer long.

K.K.: Where was this?

M.F.: A suburb of Chicago. Movies were just a part of my environment. When I finally realized that there was an alternative, that you could make movies without moving to Hollywood or being part of that, that it was possible for an individual person to make films, I set about to learn how to do it.

K.K.: You started at the Art Institute as an undergraduate freshman, right?

M.F.: No, my two years of liberal arts transferred. After two years as an undergrad, I graduated in '75, then spent some time making films on my own, and then went back to the Art Institute as a grad student.

K.K.: Was there anything that really struck you about studying film at the Art Institute? Or was there a point where you did something else?

M.F.: No, well, I did so many other things with my life that it took me eight or ten years to get my undergraduate work done. By the time I got to the Art Institute, I was pretty aware of what I wanted to do—I had clear direction that I wanted to be a filmmaker. I think that that was pretty important, because the Art Institute gives you a lot of room, and if you don't have that direction it can be very confusing there.

K.K.: Right, I agree. But you had direction. You used it.

M.F.: I appreciated having the facilities and the expertise available to me without a lot of restrictions. There's a lot of responsibility especially on an undergraduate to take something from the program, to make something out of it.... I also think that people do expect a lot from the Art Institute. It is one of the only places around that encourages art without restriction, that is willing to take the possibility of risk at a really high level—the risk of failure, the risk of self-indulgence, the risk of confusion....

K.K.: You moved to the historic Haight Ashbury. Tell me about the workshop there.

M.F.: The oldest active community arts organization in San Francisco is the Haight Ashbury Arts Workshop, which is a group of autonomous art groups—theater, music, film, lasers, radio, children's workshop....

K.K.: You're in charge of the film end of it?

M.F.: Yes.

K.K.: What is the Mad River Project?

M.F.: That is the film we're working on right now—the name of the film is **Mad River**. Last year I took an independent semester, and took a total of seven months living in Humboldt County, which is on the north coast of California. We shot twenty-three hours of film to make an hour-long documentary for public television. The film addresses problems of environmental protection and economic development....

K.K.: What stage are you at now?

M.F.: We've finished the filming, and we've only got a third of the work printed.... I spend a lot of time at the typewriter and on the telephone talking to people, trying to raise the money to purchase the rest of these work prints.

K.K.: Mr. Promoter.

M.F.: It's funny, because the last thing I ever thought of myself as is a salesman. I didn't go into business; I didn't go into law like my father... but somehow it's a little bit different when you're doing it about something you believe in, though the motions you go through are very similar.

Sabina Ott is a graduate student in painting, and recently, with three other Bay Area artists, opened a non-profit exhibition space, Jetwave, in San Francisco.

Kai Klaassen: One of the things I wanted to ask you was about the difference between Jetwave and any other gallery. Does it come from a different concept?

Sabina Ott: It's not a gallery. There are four of us who are the board of directors of this space, which is a non-profit artists' organization. We don't sell anything out of the space, and it is community supported. That makes us responsible to the artists of this city and the public. We sponsor many different kinds of events, from shows like **Wall Drawings**, which is up now, to performance and video, to films and events that take place outside the space.

K.K.: How did Jetwave get started?

S.O.: Fredrica Drotos, Brüce Glück, Randy Hussong and I had been working together on projects of this sort for some time and decided to try doing this. We incorporated and this is the result.

K.K.: Do you show people who cannot be shown anywhere else?

S.O.: That is not a criterion. This is one of the places where people can have their work displayed in a way that perhaps they wouldn't be able to in a commercial gallery. I think what we are interested in is an idea that can use the kind of space we have here to the maximum.

K.K.: I think your approach is optimistic—a good way of looking at life after art school.

S.O.: Well, anyone can start a space like this. I feel the main thing with Jetwave is to have a place where artists can interact with other artists, socially, in terms of their work, and interact with the public as well.

K.K.: Do you think by teaching exclusively fine art, the Art Institute has helped or hindered your development as an artist?

S.O.: Definitely helped in regard to the investigations I have done in painting. There is a great deal of influence of design on painting but rarely does it operate the other way around. With the school programs set up the way they are now, I could quickly get to the basic question of why I was doing art in the first place, and then take it from there.

K.K.: Do you think you'll always run a gallery?

S.O.: No. I don't feel that "running a gallery" is what Jetwave is all about. Having a space like this is certainly not a new idea, but it has to reoccur. In a year maybe we won't be doing this any more, we will run out of energy and time. So then someone else will do it. As long as there is a need for people to make and share art, there will be non-commercial spaces for that to happen in.

Tom Marioni, artist and director of the Museum of Conceptual Art, at Jetwave.

Hilda Shum is a fourth-year painting student who also works in printmaking.

Kai Klaassen: What project are you involved in right now?
Hilda Shum: My present project—my prints—is about Africa. It's about a mythical journey a traveler makes to Africa.
K.K.: Is this character depicted in you etchings?
H.S.: There's one character, but that's not very important. It's called **Searching for the Heart of Africa**, and it's exactly that. It's like ... when you want to go to the heart of a country, the soul of it, but at the same time it's about a physical space. It's about a metaphysical space, and also like a heart being a metaphysical space.
K.K.: Is that the basic philosophy behind your work, or just in this particular thing?
H.S.: It's forming into my personal philosophy more now. I think life is really about travel—for me right now, anyway. I loved what a friend of mine said. He said that he felt as if he was a tourist through life. I thought that was great because you're always traveling ... and excited by your environment, even if it's an everyday environment. Traveling just makes it ten times better [laughter].
K.K.: Weren't you doing huge things when you were working at school?
H.S.: I was working on large paper pieces at school.... They got into weird shapes. I worked at school for about two years, then I couldn't deal with it anymore [laughter]. I would go there, and paint until about three in the morning, and it'd be too late to walk home, so I'd stay and then walk home at six in the morning.
K.K.: And then come back at nine, right?
H.S.: Yeah, or go to work. You can only do that for so long, but it's funny when it's happening.
K.K.: Hilda, what outside forces inspire you, give you ideas?
H.S.: That's a tough question. I've never really worked from real things around me that much. Maybe I'll take something I like and fantasize about it.... I don't really draw that much from reality. I do photography, too. I've been doing that on and off; I've been using that as a way to get me out of my studio, to connect me more with the real environment. Other than that, most of my work is really from within.

K.K.: I really wondered if there wasn't someone or someplace, like maybe the museum or. . . .

H.S.: I go back and forth. Sometimes I'm drawn into getting my influences from the art world, other artists. A big influence for a couple of years has been David Hockney. I really like his way of seeing, and I've read his books, seen his movie, and I always try to think about his philosophy. He's really someone who's traveled and had a good time doing art. . . .

K.K.: Have you ever met him?

H.S.: Yeah, he was a visiting artist at school last year. . . . He really stressed the point of looking at masters. I'll look at Van Gogh, I'll look at the impressionists, and for etchings I'll look at Goya and Rembrandt. I figure I'll draw some from contemporary artists, but I think if I really want to get my influences, I may as well get them firsthand and from the best.

K.K.: People keep talking about the "artist community" during these interviews. I'm starting to understand what they mean, but I wondered how you see the artist community manifesting itself, and what does it do for you?

H.S.: It's something that I haven't ever been involved with, not yet anyway. Maybe I will in the future, but I'm . . . more drawn to people I can relate to and, in that way, I form my own community. . . . I guess, in a way, the Art Institute fulfills that for me now. I'll probably start advancing outside the school . . . but it's just something that has never manifested itself with me.

K.K.: Do you have desire then to show and to be recognized, etc.?

H.S.: Yeah, I think everyone does, whether you like to admit it or not. The first thing is to be ready to have things you want other people to experience, things you think are really great, you know? [laughter] Another is trying to survive economically, which is a real drag because in a way you don't want to sell the pieces. But I'd rather do that than waitress. I think there is a real art to surviving.

K.K.: I've been really inspired by doing these interviews, because I'm finding out that I know a lot of smart and serious people. . . . You have pretty much overcome the fact that every other day you don't know what you're going to do, but that you're going to stay in it, that you're not going to give up the whole thing.

H.S.: I think once you get the fever, it just never goes away. And if you don't go through with it, it just haunts you. It does. You're never the same once it's hit you. . . . Maybe it's just the fear of being haunted.

Thom Sempere recently graduated with a BFA degree in photography.

Kai Klaassen: Tell me a little about your studio, Thom.

Thom Sempere: We moved in here about a year-and-a-half ago, and it's taken us this length of time to get it to what it looks like now. It was empty space—just dirt on the floor—so we had to build the whole structure. And I had never done anything like that in my life, and my wife, Susan [Farrow], hadn't either.... Then as the process continued, and we got the place together, we started to think about not just using the place for ourselves, but sharing the space.... So the first thing we did was a showing that was pretty much an open house. I showed my photographs, which most people had never seen, because it's all new work.... Susan went to the University of Michigan art school, and there were people we knew from back there who had come out here. So, we put up their work, too. And we did this with no real intentions. Then, in response, when we looked at the situation, seeing the place look more or less like a gallery really made it apparent how rich an opportunity it was....

K.K.: What kind of work do you show?

T.S.: So far we've just had photography, because I'm a photographer. It's like a show but without that pressure.... It's more on the level of keeping the art within the context of artists.... from an artist to another artist....

K.K.: More intensity than a gallery situation. Now that you've graduated, what role does the Art Institute play for you?

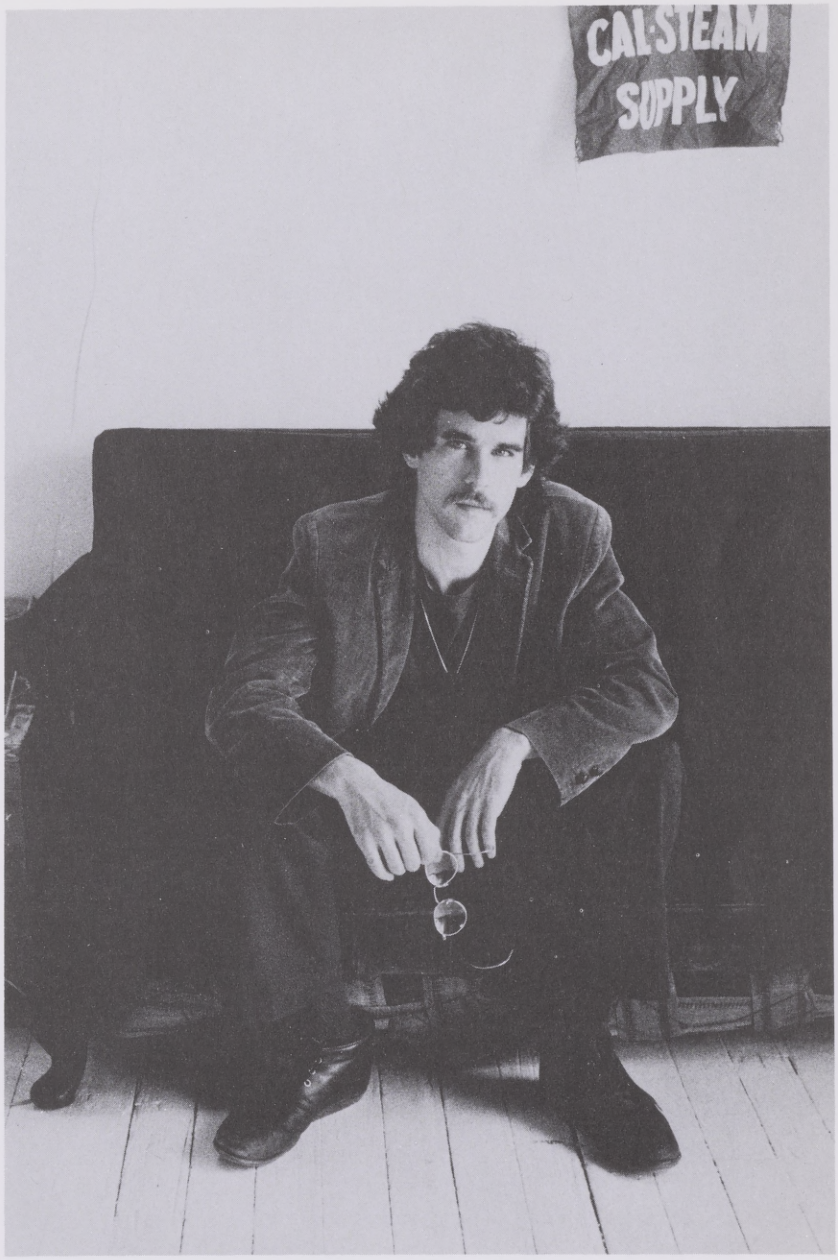
T.S.: It's an odd thing, because it's one of those places where, once you've spent some time there, you feel like it's yours. I never feel like I can't go there.

K.K.: Are there specific reasons you go back there?

T.S.: I go there for information. I go to the library to look around at what's come in. I'll sometimes go into classes and see what people have up on the walls. It's like seeing what's going on. It's really nice ... you know the instructors, so they don't bug you. They just let you come in—if you want to take part you can, or if you just want to look.... I also do a workshop on operating some equipment in the photo department.

K.K.: Do you want to talk about your work, anything you've done recently?

T.S.: Well, I'm taking photos, but they're more about the process of photography than just making more images. [Point-



ing to his print on the wall] This color print, where I've been working at night, putting together images mainly through light, either with flash, illuminated light that I put in or using what's there. I've also been including—with a flashlight—written words, adding phrases that ... from my mind, come from the photo education I had where everything had to have a meaning. Applying my meanings to my images and seeing how that looks as a finished product. I would say my work at the moment is pretty much coming out of the researching of the last couple years of photography. It's really about my education more than anything else.

In this interview, Kai Klaassen speaks with three students—sculptors Mark Brozgal and Bill Caplan and painter Robert Hyatt—who share a studio in Hunters Point, San Francisco.

Kai Klaassen: This warehouse is awesome. It must be a tremendous project to fix it up. It's one thing to see the possibilities in a place like this, but it's another to turn them into reality—a giant home to live and work in.

Mark Brozgal: This place was a wool factory. You can still see little pieces of wool hanging around on the beams. The whole place was covered with that.... All those windows were broken, and there was green plastic over them. I thought, well, this is horrible. It will take some work, but maybe it will be nice. Then Bill came over.

Bill Caplan: You and Barbara [Thompson] came over.

M.B.: So, it was basically Barb, Liz [Cash], Bill and I who got it. Bill came over and started fixing it up with a high-pressure hose, blowing all that stuff down and putting up sheet-rock walls.

K.K.: How did you meet?

M.B.: I met [Bill] at the Art Institute. Robert and I are both from Pittsburgh. We didn't know each other there, but we had mutual friends.

K.K.: Why Hunters Point? I mean, it's such a remote corner of the city.

M.B.: Well, it's the cheapest in San Francisco.

B.C.: It's actually quite nice out here.

M.B.: If you go out on the roof, you have a beautiful view of the bay; no fog. The weather's nice here.

K.K.: What does the Art Institute do? It must have some function for you.

Robert Hyatt: I think that it's ... a place where you go. You either go for what you can get there, or you present yourself as

some kind of rebel and say I don't want it.... I don't want to be an artist that came out of an art school, trained by other artists.

M.B.: The Art Institute attracts people who are destined to be accomplished at what they're interested in. I don't think it's a result of the Art Institute. I think it's a coincidence. The Art Institute has a reputation that attracts people who are destined to be wholly committed to ideas. It has in the past, and it still does. There are people who have graduated who are still really committed to their ideas and have something to say in terms of aesthetics.

R.H.: I just figured that whatever good I got out of it was an extra little benefit.... I don't know exactly why I came, but I know I didn't have any preconceptions about gaining some kind of knowledge.

B.C.: You don't feel as though you've gained anything from being in contact with the school or with the people that you've met there?

R.H.: I've gained quite a bit, and I got what I expected. I expected to meet a lot of people, see a lot of things and hear a lot of people talk about their work, and I found that. And I don't know what you, Mark, might think that you could get that would be more than that. I'm really curious. What more would you want to get?

K.K.: Yeah, Mark, don't you have a little anecdote you can tell—something about your time spent making art in San Francisco?

M.B.: Well, the story goes something like this. I first came to the Bay Area in 1967—to the Haight, to the Haight scene. I was sixteen years old then, and I was somewhat enamored of the city. It was the most beautiful city I'd ever seen at sixteen; but coming from Pittsburgh, it didn't take much.... And I had many dreams about earthquakes because I'd never experienced an earthquake before. I kept having these dreams, and eventually when I started to make sculpture, when I was about eighteen, I started to incorporate that idea into sculpture. In other words, I made a very fragile sculpture that could easily fall over if the ground shook at all. And, eventually, I refined it so that it didn't have to shake at all, and it could fall over [laughter]. I think of that idea of horizontality and verticality, and the tenuousness of that relationship.

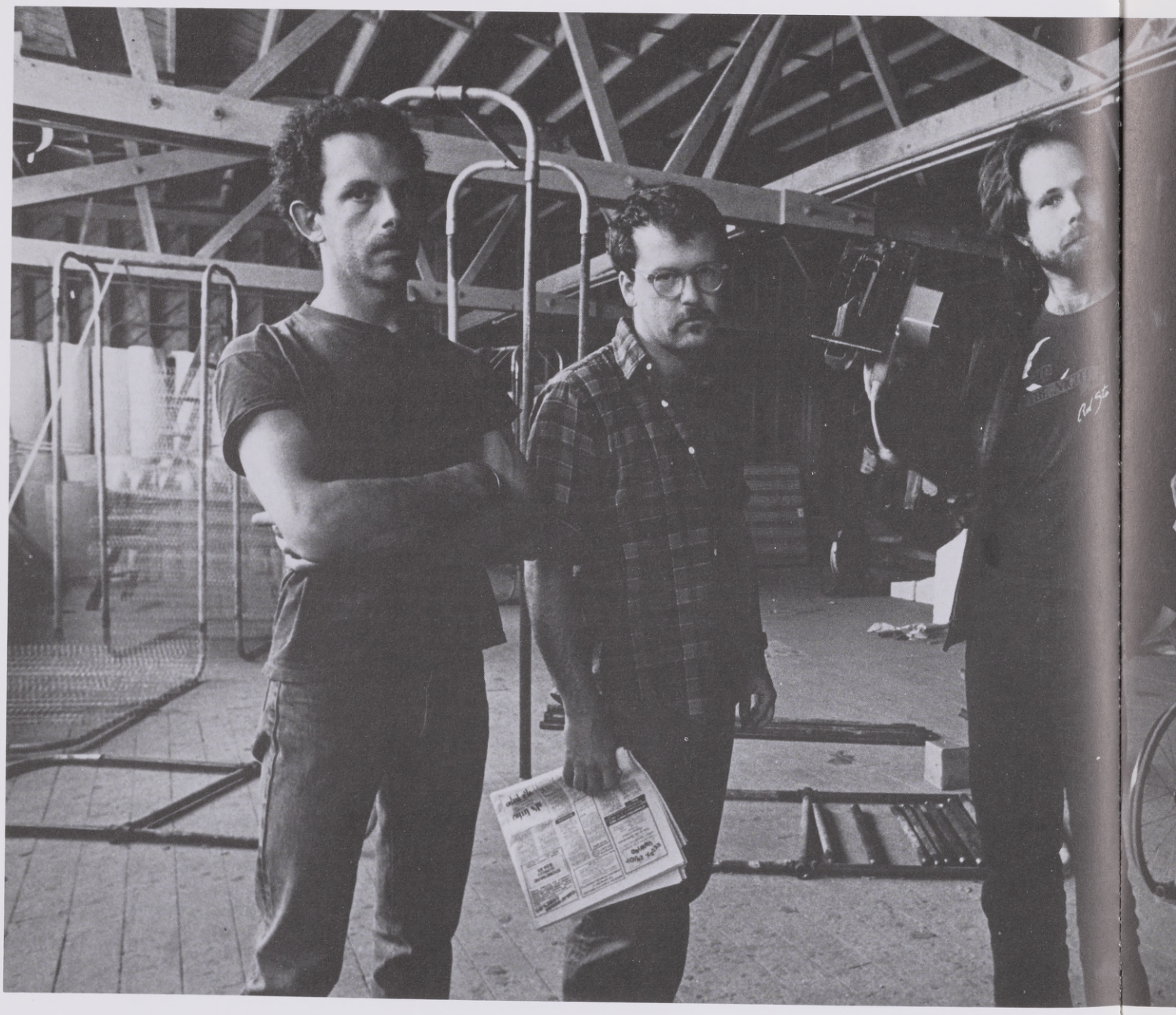
K.K.: You mean, when we're alive, we're standing up....

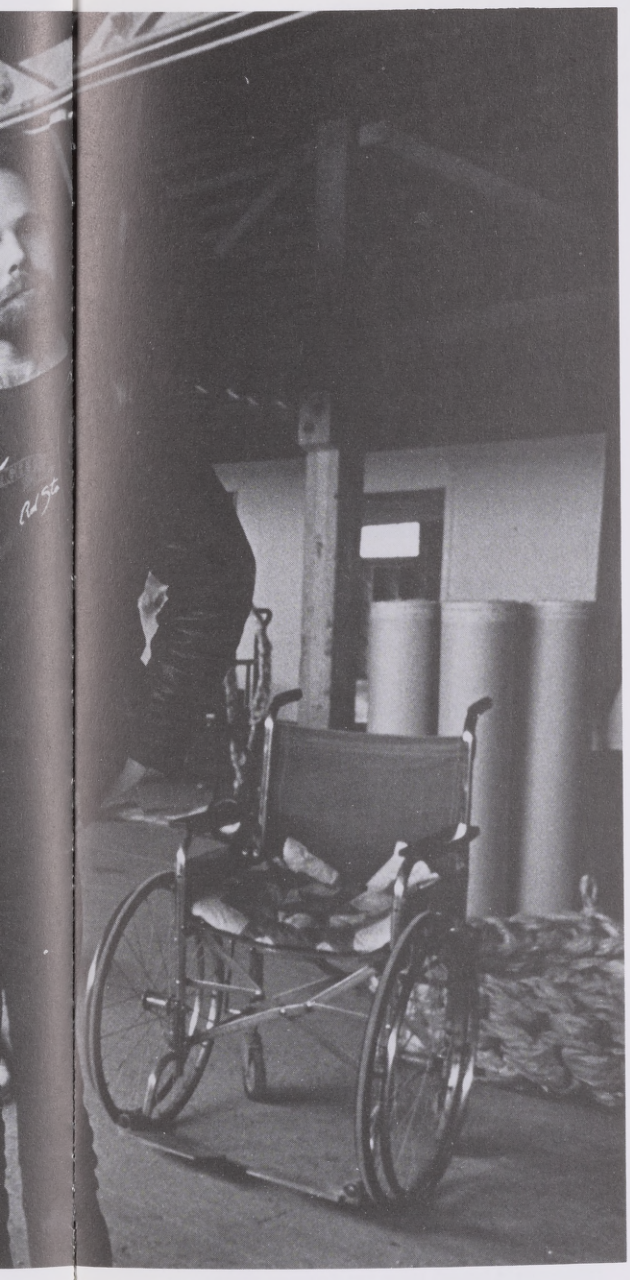
M.B.: And, when we're dead, we're lying down.... So, I incorporated those two ideas into the sculpture: the only life

Mark Brozgal

Bill Caplan

Robert Hyatt





energy is its verticality and horizontality, and its juxtaposition either way. If it's vertical, it's juxtaposed to the horizontal earth plane, and vice versa. If you have the forms tenuously balanced so that they could possibly fall (and often do) then they would end up horizontal. It's essentially a statement about that and about the precariousness of living in earthquake areas. . . .

K.K.: Bill, what are you doing now?

B.C.: For ten years I studied painting, traditional painting on canvas. . . . The last paintings I did were ten by twelve feet and just too big to paint; and it cost too much, and I couldn't move them around. This is when I was still in Michigan, before I came out here. I started getting involved in photodocumentation: taking pictures of people, taping what they said and separating the two—examining facial expressions and what they were saying. I didn't understand what I was doing, and I got too confused. Then I moved out here to go to graduate school. At first, I got really intimidated by the situation at the Art Institute. . . . In undergraduate school, my teachers had assumed I knew what I was doing. Since I was doing a lot of work, they never questioned me about my intention—all those "art questions." I came to this school, and I had no answers for them. . . .

K.K.: I'm really intrigued by that piece over there. Could you tell me about it?

B.C.: I'm still involved in the materials of painting: the canvas, the stretcher form, the wood. My thought on these two pieces is to use powdered pigments, rather than paint.

K.K.: I like them because they're so human-scale oriented. The one on stilts makes me want to climb in it.

B.C.: Anthropomorphic?

K.K.: Was that your intention?

B.C.: To tell you the truth, almost everything started out to be one thing and ended up being another. I've always done a lot of swimming, and that piece on the wall was a model of a swimming pool that I've had since I was a kid. I wanted to hang it from the ceiling. This piece is in the shape of a pool that I swam in. I was going to have it hanging from the ceiling, also. But when I hung them, I wasn't happy with the way they looked. One day I came home, and I had these pieces of a tree. . . . In India, when they build something, instead of using metal scaffolding, they use logs to hold everything up. Although I hadn't thought about it, after I put it together and I looked at it, that's what I thought of, that's where I knew it had come from—from seeing it in India.

K.K.: Robert, you worked for a commercial filmmaker for a while. How important is it to devote yourself to one particular medium? Do you think that's important?

R.H.: I think some people can work in different mediums, and some don't have to. . . . I think you should try different things now and then. I'm surprised when I hear that people haven't tried different mediums . . . but I admire their dedication to stick to one thing. Maybe you need that, though. I look around and see some of these people have been doing the same thing for years and years. . . . And we laugh at them, but sometimes they get some good things. It takes a long time to do something.

K.K.: What about inspiration? Do you have to be inspired to work?

R.H.: I don't know if I can work without being inspired. I think . . . I do things a lot without being inspired. Recently, I've been feeling like I am just going to do exactly what things that I feel I can do. . . .

K.K.: Is the Art Institute any kind of guidance for you?

R.H.: It's going to take ten years to figure out what the Art Institute did. I'm going to have to look back. Now I can say that I thought it was pretty beneficial.

ALUMNI PROFILES

The Alumni Association has been supported by and in turn supports a broad-based community of artists who have attended the Art Institute. Their quarterly newsletter includes articles about the history of the Art Institute, alumni interviews, services available, and listings of current activities both nationally and internationally. In this section, the following alumni profiles indicate four different personalities and four distinct directions taken since each artist graduated from the Art Institute.

Barbara Linkevitch

While Barbara Linkevitch was a student and later a teacher in filmmaking at the Art Institute, she realized that she wanted to make feature-length, 35mm films for a large audience. She stated, "I was raised in America, and went to the movies. I wanted to reach a lot of people." School provided Barbara with an essential opportunity to make her own films: especially important for her because she learned that she could make good films. Five of her short 16mm films—**Chinamoon, Traces, Thought Dreams, Silverpoint** and **Goodman**—have received over eighty national and international awards.

In 1973, when Barbara was teaching at the Art Institute, she began to write the script for a more ambitious project, titled **Night Limits**, about the strong friendship and merging personalities of two New York women who exist in a California border town. Barbara explained, "My life's work is in this new film. The images just started occurring to me. I could feel the hot desert border town, the haunting faces of gypsies." Barbara had planned it to be a low-budget feature-length film until she met producer Carol Eisenrauch, who convinced her to conceive it on a grander scale.

Barbara joined Eisenrauch in Los Angeles, and together they formed Starbright Productions in order to fund this and other quality film and TV projects. For Barbara, moving to Hollywood was exhilarating and edifying. "The people there are the best in the world," Barbara explained. "You learn who your peers are, and from them learn the industry." After four years spent learning the business, working nights, isolating herself to complete the script, Barbara and Starbright are now ready to begin filming **Night Limits**.

Mike Henderson

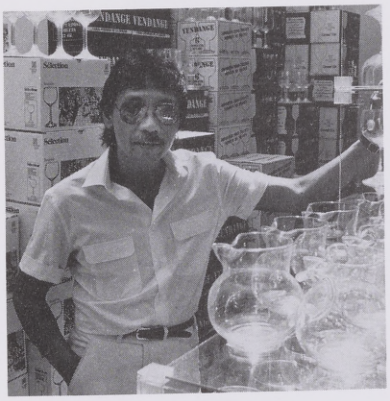
Painter, filmmaker and blues musician Mike Henderson had set himself apart from his hometown of Marshall, Missouri, by his ardent and seemingly unrealistic desires to paint and play guitar. At a time when family and friends offered little encouragement, Mike built a childhood fantasy life that revolved around thoughts and dreams that were distant to growing up poor in a small farming town.

There were isolated instances of support. His employer at the hotel not only encouraged him to draw and paint, but provided him with an empty hotel room to use as a studio. He looked at Jackson Pollock and Picasso, and was strongly affected by the Van Gogh exhibition when it came to Columbus, Ohio, in 1969. At the same time, he shared music with the "rich kid" in town, and they listened to the blues of Ray Charles, John Lee Hooker, Ike and Tina Turner and Muddy Waters. It was not until Mike was twenty-one years old, however, that he first played guitar, and not for another year that he could save enough money to attend SFAI.

At the Art Institute, Mike found the supportive community that was essential to his future as an artist. As he studied painting, he began playing with musicians in the Bay Area. His interests turned to filmmaking after he spent a summer on scholarship studying at Skowhegan in Maine in 1968, where he made friends with a filmmaking student. Mike completed his education in 1970 at the Art Institute, receiving a BFA in painting and an MFA in filmmaking.

During the past ten years, Mike has continued to paint, play music and teach painting and filmmaking at UC Davis, and has received Guggenheim and NEA Grants to paint and compose music. He has made seven feature-length films about blues festivals at which he has also played, including the San Francisco and Sacramento Blues Festivals (1976 and 1978). His most recent film, titled **Pitchfork and the Devil**, is a satirical portrayal of a person who attempts to break from tradition in order to be an artist.

Mike never doubts his decision to attend the Art Institute. He talked about the exciting and often rough years, and stated, "That's what an artist is about—growing and fighting for what you believe in. It's all a fight. At the Art Institute, you function as an artist.... That place has to do with Mike Henderson."



Win Ng

As a boy in San Francisco, Win Ng first became fascinated by ceramics after watching Jade Snow Wong demonstrate the potter's wheel in Chinatown. When fourteen years old, he worked for Wong, and began to practice by himself in her studio. His decision to study ceramic sculpture at the Art Institute was easy as well as fortuitous. There he met Spaulding Taylor who had come from Buffalo, New York, to study painting. Together they formed a partnership that, twenty-five years later, has resulted in one of the most successful businesses of gourmet and houseware products in the country. Taylor & Ng, now based in Brisbane, outside San Francisco, operates three retail stores, imports from the Far East and manufactures at eighteen factories in California and the midwest.

Their working relationship began when Spaulding Taylor became interested in pottery and began to assist Win in his studio. By this time, Win had completed a BFA in ceramics at the Art Institute, an MFA at Mills College in Oakland and had had a show in New York. Without a long-range plan in mind, Spaulding and Win opened a studio together, worked hard and brought their wares to the San Francisco street fairs. Although they sold well over the next few years, they felt a need to expand. Win's brother Norman, now the company's president, was brought in to manage the paper work. In 1963, they split off the wholesale and retail operations, opened a small, separate store in San Francisco and introduced the Taylor & Ng wok. Looking back, they see this expansion from primarily hand-thrown ceramics into more varied housewares as the essential step toward their current success.

After designing hand-crafted objects calculated to sell since the early sixties, Win has in the last year decided to return to his art. Unhurried by pressures to exhibit or sell his work, Win plans to spend more of his time in the studio. When asked to recall his years at the Art Institute, Win claimed that more than any other art school that he attended, the Art Institute opened his mind, and, as he said, "gave horrendous freedom and confidence to express new things and to think new thoughts."

Patricia Branstead

During the summer of 1968, after completing a year at the University of Denver and while taking art classes in Paris, Patricia Branstead decided to be an artist. Currently a sculptor and owner/director of Aeropress, an etching business located in lower Manhattan, Patricia described how she had been "swept off her feet" by Paris, by being on her own for the first time and by the possibilities of her new commitment. She recalled, "I did not know what it meant to be an artist, but I knew that I didn't want to learn other things."

Patricia attended the Art Institute in order to "try everything," studying painting, drawing, sculpture and printmaking. In 1970, she entered an apprenticeship program initiated by Kathan Brown, a printmaking instructor who founded Crown Point Press in Oakland. It was at Crown Point that Patricia both learned the business of fine art printing and made her first contacts with New York artists, such as Sol LeWitt, Agnes Martin, Dan Flavin and Robert Ryman, a painter who took special interest in her work.

After receiving an MFA in printmaking from the Art Institute in 1974, Patricia moved immediately to New York. Within two years she began her own business, and, over the past six years, has worked with Joan Snyder, Tom Wesselmann, Mary Frank, Claes Oldenburg and Richard Artschwager, among others. At Aeropress, as in the tradition of Crown Point, the printers work closely with the artists to produce exceptional quality, limited edition etchings which are made available to museums, galleries and collectors around the world.

As the business took hold, Patricia continued to draw and experiment with different materials, working increasingly with metal strips and clay. It was a very exciting time; through sculpture Patricia had finally found her form. Her first solo exhibition at Site Gallery in San Francisco in 1977 confirmed her interest. In the last few years, she has researched and gained skills in working with stone and cast cement to create outdoor, large-scale sculpture. At times, Patricia finds it difficult to maintain the balance between doing her work and meeting the demands of a growing business, but there seems to be little doubt that she can manage both.

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SPRING SEMESTER, 1982

January 12
Orientation, Entering Students, 8:30 am–4 pm, Auditorium. Registration, Entering Degree Students, 11 am–3 pm.

January 13
Orientation, 1–5 pm.
Registration, Continuing and Re-entering Degree Students, 10 am–3 pm.

January 14
Orientation Activities, 1–5 pm.
Registration, Graduate (MFA Program) and Non-Degree Students, 1–4 pm.

January 18
Classes begin.

January 29
Last day to add courses.

February 15
President's Day. Holiday.

February 26
Last day to remove incomplete grades.

March 1
Applications due for BFA and MFA degrees in May.

March 6
Open house for prospective students, noon–4 pm.

March 8–12
Mid-semester grading period.

March 15–19
Spring recess.

April 1
Financial Aid Forms received by this date will be given priority consideration for academic year, 1982/83.

April 9
Last day to apply for Independent Study for Summer Session or Fall Semester, 1982.

May 6–7
Registration, Continuing Degree Students for Fall Semester, 1982. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 8
Semester ends.

May 16
Annual Commencement, 3 pm. Exhibition of student work.

SUMMER SESSION, 1982

Session I
June 1–July 9
Session II
July 12–August 20

FALL SEMESTER, 1982

August 15
Tuition for Continuing Students who registered in May is due in full. Class space will not be held after that date if tuition is not paid.

August 31
Orientation, Entering Students, 8:30 am–4 pm, Auditorium. Registration, Entering Degree Students, 11 am–3 pm.

September 1
Orientation, 1–5 pm.
Registration, Continuing and Re-entering Degree Students, 10 am–3 pm.

September 2
Orientation Activities, 1–5 pm.
Registration, Graduate (MFA Program) and Non-Degree Students, 1–4 pm.

September 7
Classes begin.

September 17
Last day to add courses, 4 pm.

October 15
Last day to remove incomplete grades.

October 18
Applications due for BFA and MFA degrees in December.

October 25–29
Mid-semester grading period.

November 17
Last day to apply for Independent Study for Spring, 1983.

November 25–26
Thanksgiving recess. Holiday.

December 14–15
Registration of Continuing Degree Students for Spring Semester, 1983, 10 am–2 pm. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before January 18. Class space will not be held after that date if tuition is not paid.

December 18
Semester ends.

SPRING SEMESTER, 1983

January 18
Orientation, Entering Students, 8:30 am–4 pm, Auditorium. Registration, Entering Degree Students, 11 am–3 pm.

January 19
Orientation, 1–5 pm.
Registration, Continuing and Re-entering Students, 10 am–3 pm.

January 20
Orientation Activities, 1–5 pm.
Registration, Graduate (MFA Program) and Non-Degree Students, 1–4 pm.

January 24
Classes begin.

February 4
Last day to add courses.

February 21
President's Day. Holiday.

March 4
Last day to remove incomplete grades.

March 5
Open house for prospective students, noon–4 pm.

March 7
Applications due for BFA and MFA degrees in May.

March 14–18
Mid-semester grading period.

March 21–25
Spring recess.

April 1
Financial Aid Forms received by this date will be given priority consideration for academic year, 1983/84.

April 8
Last day to apply for Independent Study for Summer Session or Fall Semester, 1983.

May 10–11
Registration of Continuing Degree Students for Fall Semester, 1983. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 14
Semester ends.

May 22
Annual Commencement, 3 pm. Exhibition of student work.

SUMMER SESSION, 1983

Session I
May 31–July 6
Session II
July 11–August 19

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Lithography: Mike Roberts Color Productions, Oakland.
Typography: Custom Typography Service, San Francisco.
Paper: Frostbrite, 80 lb.
Type: Zapf International 8/9; Lubalin Graph 8/9.

Personal Statement

Undergraduate:
Please use this sheet for a letter describing the last one year of your life experience including college, work, travel, military service. Please type, if possible.

Graduate:
Personal statement concerning the applicant's work and reason for embarking on a program of graduate study.

Credits
Editor: Jessica Schwartz
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Financial Aid
Are you a Financial Aid applicant? Yes ☐ No ☐
I have received Financial Aid Information and returned my Financial Aid Form (FAF) on _____
I have not received Financial Aid Form (FAF). Please send ☐
All aid applicants must have a financial aid transcript from each post-secondary institution attended sent to the Financial Aid Office.

Foreign Students:
If you are accepted for admission, the College will send you a Certificate of Eligibility upon receipt of your official TOEFL score (minimum score 500) and Certificate of Finances.

Important: All Applicants
The $20.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Office of Admissions.

Upon acceptance the student is required to pay a registration fee of $200.00 which will be applied to tuition only for the semester accepted. This fee is non-refundable.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ **Date:** _____

Application for Admission to the San Francisco Art Institute (1981/83)

Office of Admissions
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

Students Applying for Two or More Courses Each Semester

Name _____
last first middle or maiden ☐ male ☐ female

Address Telephone
(home or permanent) street city state zip

(mailing if different) street city state zip

Date of Birth _____

Place of Birth **Social Security Number**

Signature: _____ **Date:** _____

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(home or permanent) street city state zip

_____
(mailing if different) street city state zip

Date of Birth _____

Place of Birth _____ **Social Security Number** _____

Citizenship _____ **Foreign Students** _____
Visa Status

Secondary School from which Graduated

_____
name date of graduation

_____
city county state

Colleges and Art Schools

_____
name state degree date attended

_____
name state degree date attended

_____
name state degree date attended

_____
name state degree date attended

_____
name state degree date attended

_____
name state degree date attended

Travel: _____

_____

Work Experience: _____

_____

Previous Attendance at San Francisco Art Institute _____
date

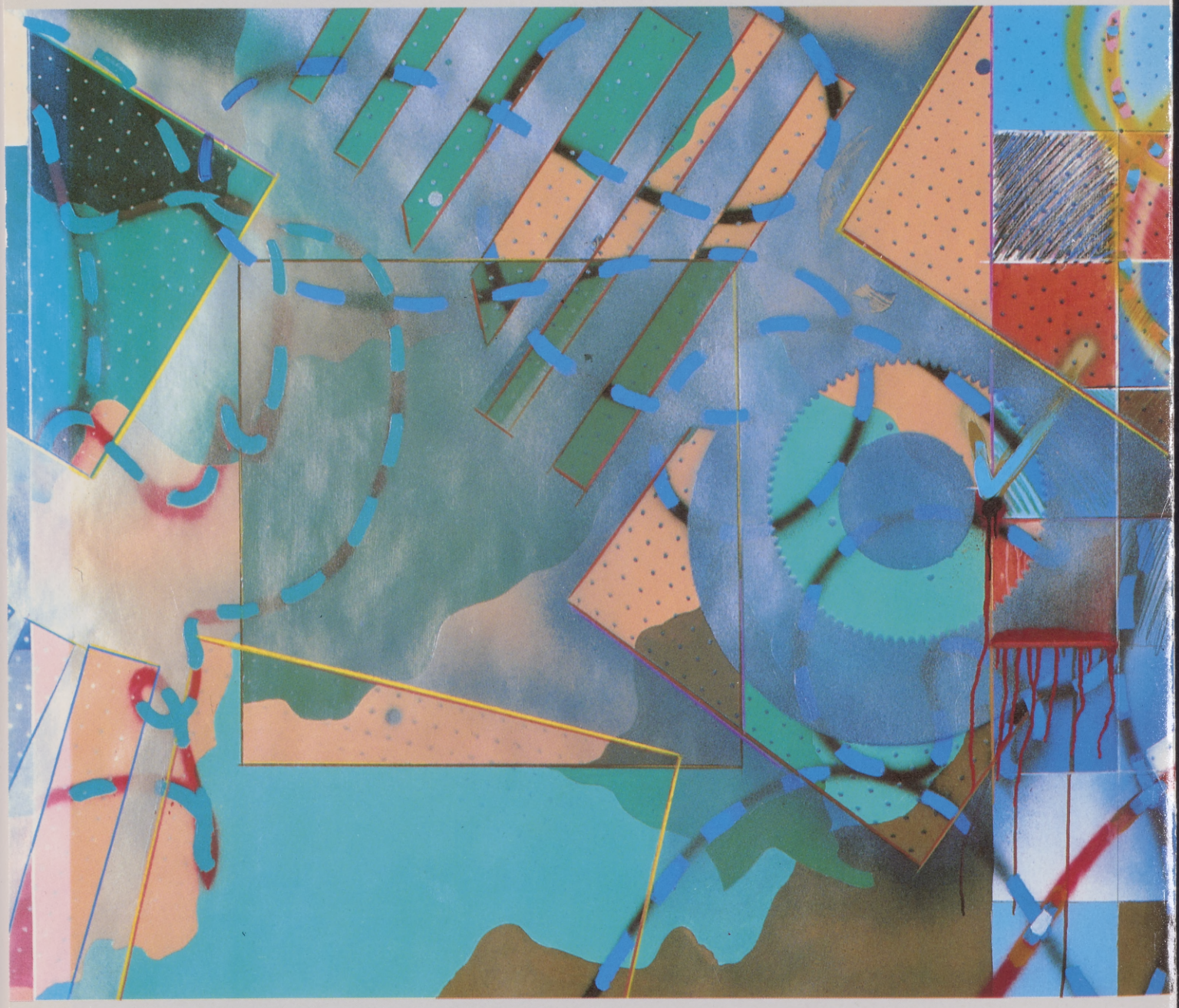
Applying for Entrance in Fall 19____ Spring 19____

4 or more courses (full time) _____ 2 or 3 courses _____

BFA Degree _____ MFA Degree _____ Non Degree _____

Major Field of Interest
(Check one)
Filmmaking _____
Painting _____
Performance/Video _____
Photography _____
Printmaking _____
Sculpture/Ceramics _____

DO NOT WRITE BELOW THIS LINE



James Weaver, *Rocket Man,* 1980, mixed media on Tyvek paper, 4′×17′6″, detail. (Graduate)